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IANUARY, 1913

VOL. XXXI NO. 1

Etude Jubilee Greetings

World - wide Congratulations upon our Thirtieth Anniversary.

The large number of greetings received makes it impossible to present all on this and the next page. Consequently other highly valued messages appear on other pages in this issue. The list is in alphabetical order.

I don't believe that I have missed a number of THE ETUDE since the beginning of the paper some thirty years ago. I have found it indispensable to my musical years ago. I have found it life. Sincere congratulations.

DR. E. E. AYRES.

Educator and Writer (Philadelphia).

My hearty congratulations upon the Thirty Year Jubilee of The ETUDE. You are doing good honest work, giving good deal of mental food to those interested in music and I hope the future existence of your paper may be even more successful than the past has

Antoinette Szumowska Adamowski. Virtuoso Pianist (Boston).

Very best wishes to THE ETUDE, upon the occasion of its Thirty Year Jubilee. HAROLD BAUER.

Virtuoso Pianist (Paris).

Very hearty felicitations on the completion of The Etude's third decade. May it continue to be the musician's benediction.

E. M. BOWMAN.

Eminent Teacher and Organist (New York).

Permit me to add my testimony in recognition of the great value of The Etude, upon the occasion of its Thirty Year Jubilee. Hearty congratulations. DAVID BISPHAM.

Celebrated Singer (New York).

With best wishes for the future of THE JOURNAL and the highest appreciation of the forces that have set it into life.

Pianist and Teacher (New York).

To THE ETUDE on the happy occasion of its jubilee, my cordial greetings, wishing the continuation of the great success so well deserved by the editor and staff. A telegram from SIGNOR ENRICO CARUSO. Eminent Opera Singer (Milan)

When the founder of THE ETUDE and I were together in Leipsic thirty-two years ago he told me of many things he desired to accomplish, but did not tell me that he expected to found The ETUDE; now that it has lived to celebrate its thirtieth anniversary, please accept the congratulations of your oldest living musical friend (probably) and his best wishes for its continued use-

fulness and success. GEORGE W. CHADWICK Eminent Composer and Teacher, Director "New England Conservatory" (Boston). I have always found THE ETUDE most interesting and instructive. Hearty congratulations upon its Thirty

CECILE CHAMINADE. Eminent Composer and Pianist (Paris).

Please receive my heartiest congratulations. The may indeed be proud of it.

WILLIAM C. CARL. success of THE ETUDE is built on merit only and you

Eminent Organist (New York).

To bring THE ETUDE to its present stage of usefulness is a colossal achievement and is the high water mark in musical journalism. Heartiest congratulations and best wishes for the future.

D. A. CLIPPINGER. Editor of the Western Musical Herald (Chicago).

Every earnest teacher must wish that THE ETUDE, which has done so much for scholars and teachers, may long continue with ever increasing usefulness.

Dr. H. A. CLARKE.

Professor of Music at the University of Pennsylvania.

A famous American said, "There is plenty of room at the top." That is an error. Success is a pyramid with only room for one at the summit. The ETUDE has got there; long may it remain.

FREDERICK CORDER. Professor of Composition, Royal Academy of Music (London).

THE ETUDE can look back with pride upon the work it has done for the advancement of the art of music. I congratulate it most heartily.

WALTER DAMROSCH, Eminent Conductor (New York).

May THE ETUDE continue on the path it has followed for the last thirty years and may it see as constant progress in America during the next thirty years.

Louis C. Elson.
Professor of Theory. New England Conservatory.

THE ETUDE has acquired a position unique in the musical world. Sincere and hearty congratulations.

CLARENCE EDDY. Eminent Organist (Chicago)

The service of The Etude has been long, honorable and invaluable. With all good wishes for continued and ever growing prosperity and usefulness.

I. LAWRENCE ERE Teacher, Composer and Writer (Wooster, Ohio).

I congratulate THE ETUDE on its Thirty Year Jubilee issue, and hope that it shall go on for many years in its highly successful work.

ALEXANDER VON FIELITZ, Eminent Composer (Berlin)

Among the thousands of admirers of the epochmaking ETUDE and its founder, there is no one who wishes both a long life more cordially than HENRY T. FINCK.

Eminent Critic (New York)

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To Etude Readers Everywhere

In the laure The Errore reaches one of the proudest steps in its career. In presenting the congratulatory messages found in these pages in In the issue The Estade reaches one of the proudest steps in its career. In presenting the congratuatory messages reached in these pages mealer that, had it messages that the thousands and thousands of earnest workers who have patronized The EtuDe in ever increasing numbers during the last thirty years the work of the journal could not have been accomplished. It is to these friends, then, more than to all others that we express

The expression of the journal could not have been accomplished. It is to these friends, then, more than to all others that we express

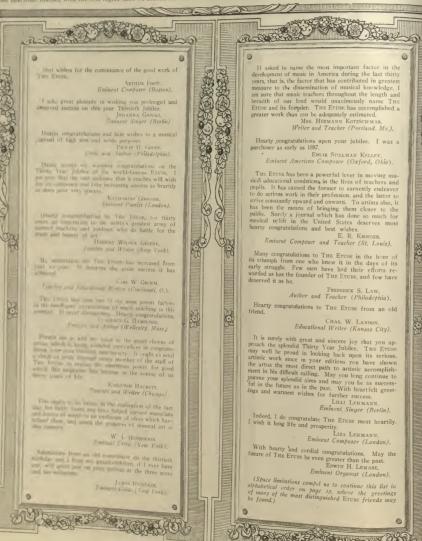
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The expression of the journal could not have been accomplished. It is to the properties that the expression of the journal could not have been accomplished. It is the properties that the expression of the journal could not have been accomplished. heartened thanks, with the sole regret that we cannot see each one individually and thank each one in person.





Written Especially for THE ETUDE by the Eminent Composer, Conductor, Singer and Teacher

GEORGE HENSCHEL, Mus. Doc.

It is a pleasure to learn that a little article from my pen would be welcomed by ETUDE readers, and I am glad to write something in keeping with the tendency of your excellent paper, viz.: to teach, to

I trust I shall not be considered lacking early reminiscences of my own life, whielf; like that of any musician who can look back upon fifty years of musical experience, must needs be of some interest to students f a younger generation. Moreover, in this age of almost alarmingly rapid progress it may not be altogether undesirable to pre-serve the memories at least of a slowerand perhaps surer-past.

To anyone writing his reminiscences the truth of Shakespeare's "All the world's a stage," must seem of particularly striking fitness. We all know the fascination exercised on outsiders by the lives of actors and ctresses on and off the stage. Reviewing the history of one's life, many of the men and women whose memory is revived ap-pear before the mind's eye like actors and etresses on a stage upon which the curtain has gone down for ever. Some of

them have stirred our imagination, kindled the fire of our enthusiasm; some touched us to tears, provoked our laughter: some perhaps disappointed our expectations. but all have left some mark, some impression on our minds lasting for a longer or lesser period according to the part they played and the manner in which they

I shall never forget a little incident at the Court Theatre of Weimar, long years ago. The play was Shakespeare's King Lear. It was exceedingly well lone as a whole, and the impersonation especially, by then already rather famous member of the regular company, of the majestically tragic and pathetic figure of the old king, was a wonderfully fine and powerful piece of acting.

At the end of the play the enthusiasm of the crowded house knew no bounds. The chief actor was voeiferously called before the curtain over and over again. At last when, recalled for the tenth time or so, he seemed quite overcome with emotion on receiving such an ovation in the historical play-house which could boast the traditions of Schiller and Goethe, and, bowing deeply, was heard to mutter-audibly, however, to ose near-"I think I have merited it."

This, many people, and some of the press, considered rather arrogant and conceiled, whilst I emphatically held with the few who, in that no doubt musual utterance, could see nothing but the innocent, inadvertently escaped expression of the artist's consciousness of ving done, and given, his best. And I have often thought since then how this great Theatre of Life task for the professional conductor to convince some

would be none the worse, if all the actors and actresses could make their exits with that consciousness, whether in silence or amid the plaudits of the multitude.

MUSIC IN MY CHILDHOOD

Breslau, the ancient capital of Silesia, where I was oorn at the beginning of the second half of last century, is the proud possessor of one of the oldest Universities of Germany; and there being connected with that University from time immemorial an institute for church music, it means that the art of music always

of these enthusiastic amateurs that their executive musical efficiency did not increase with the number of their years. It must, however, not be supposed that dear old Breslau was not, in some respects, advanced beyond many of the larger musical centres of Germany.



One, certainly, of her institutions, was of a decidedly novel character, and that was a school for pianoforte playing at which the elements of that art were taught in a very original way, invented by the director, Mr.
Louis Wandelt: There were about ten

large rooms in the institute, in each of which there stood, dovetailed fashion, four, six or even eight grand pianos, and before each of these pianos there would, at lesson time, sit a little pupil, and those four, six or eight girls and boys played, simultaneously, the same exercises and "pieces" to the ticking of a metronome. The teacher went from pupil to pupil, noting the application of the fingers, the position of the hands, correcting, encouraging, scolding, praising, as the case may be, and putting the result of his observations down in the shape of good or bad marks, in each pupil's

To this school my parents who had a deep love and feeling for music, though practical musicians only in a very modest, untaught way, with voice and guitar, sent me when I was five years old, and I have always been grateful to them for it, as I consider the Wandelt method of teaching the piano an excellent one for beginners, stimulating, as it does, the ambition of the pupils and, above all, instilling into then a sense for rhythm which is apt to stick

came in for a large share in the artistic pursuits of the to them all their lives.



GEORGE HENSCHEL citizens of Breslau. Several choral societies were flourishing at the time when I had my first music lessons.

Light and popular music was provided by military

bands of which there were two or three, in almost

daily concerts which took place, during the summer.

in the numerous milk-or beer-gardens of the town.

In the afternoon mothers would take their work and

their children, and I spent many an enjoyable and

profitable hour, listening to the overtures and sympho-

nies of Auber. Bellini, Boieldieu. Donizetti, Verdi,

Haydn, Mozart, Beethoven-not to forget all the popu-

Well do I remember standing for hours at the time

before the pavilion in which the band played, staring at the man up in front there who kept beating the air

with a short chony stick with ivory ends, and wonder-

ing why he faced me, and not the players. At that

time, strange to say, military conductors and even some conductors of popular symphony concerts always

had their backs turned toward the men. Rather dif-

ferent from nowadays when a swift flash from the

eagle eye of one of our titan conductors will perhap-

produce a fortissimo enough to shake the casements

time he heard at the concerts, during the winter season

if the "Orchester-Verein." an institution which, then counted among its active members many men promi-

nent in society, such as University professors, physi-

cians, army officers, etc., and it was not always an easy

The highest class of orchestral music could at that

dances of Lanner and Strauss.

A FOURFOLD CONCERTO.

When in 1862—can it really be fifty years ago!—Mr. Wandelt founded a similar school in Berlin, he took with him for the opening ceremony, which consisted of a public concert, four of his best pupils, and we four youngsters played in a real concert hall, accompanied by a real orchestra, Weber's Concerto in F minor, on four pianos. I shall never forget the pride of my dear mother when she packed my little valise for the great journey, putting into it a brand new suit elothes, consisting of a short braided jacket, a beauful embroidered shirt with frills in front and at the cuffs, a lovely leather belt and a glorious pair of long trousers, in the left pocket of which she had, unknown to me, sewn a piece of superstition in the shape of a little crust of bread to avert evil. The amusing part of this was that, as I was dressing for the concert and proudly putting my bands in my pockets, I quickly withdrew my left with a cry: The dried-up sharp points of the crust had grazed my skin and very nearly prevented my appearance at the concert!

Side by side with the piano I was taught harmony and singing, and when I was a little over nine, received my first fee—a bright new thaler (shall I ever forget the sensation!) for singing at one of the church music institute's concerts, under Professor Julius Schäfer, the soprano solo. Oh. for the Wings of a Dove, in Mendelssohn's Hear My Prayer

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MAURICE MOSZKOWSKI

The Eminent Composer-Pianist-Teacher

After a while the room danged into a contralto and. att r a w from it roto a high tenor. sang here etc with great guitt and all the aplomb of an I dayer, much to the amusement and delight of my consuming chiefly of my proud father and ther and virting relatives and friends.

A DREAM DISPELLED.

I revelled in holding a local B natural or C with full he v e do e g n to dream of thousands r ther Ang lim, as I intended the seg were suddenly one time I rokia t and idenig my parents good S that was dry lied and gone for ever, and I make the territory less. Trank of the humilia And at law just sixteen their made my at a concert for charity, which

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1 Pr fe ir Go tze an excellent 1 let 1 at the man who had seen 1 let 1 be n commissioned by the

THE MAN WHO HAD KNOWN BEETHOVEN.

of which was his accom-H II I r not d a motherly friend to M results and provided and, well its fail beautiful and been trained in, and the section of t revel from the modern h as two melies from the we relief style and his chiding

garden, for the criticism, or when he can be come to the come to t I rb to the total and and of emovation n I wi te ity Oncerto with three ker by a tutti I wanted rather fully the till the with all the direction in tribuents so diener der in in mend's ear whilst I with the test of a real head-

THE FIRST PERFORMANCE OF DIE MEISTERSINGER.

Me a region Profes r Goet e I also enf ow ref 19 1 the part of the Wag re les tande in Lepzig, occasionally told funny stories and talked of matters most interesting to children outside of music. Was the state of the performance of the spine of their lessons so much that when the sum-Just personnance of the conjugate time reasons so much unit when the sum-clet form the area of the Me of Theatre not give lessons all the summer? I don't like to quit now te it to be it in the star yet after the rather as I enjoy my lessons so much. to the broad the back at the Court Theatre Small girls offered the most difficulty at first as 1 Small gits offered the most difficulty at first as I

then the first as a maturally not so familiar with their daily life, or
the first as a maturally not so familiar with their daily life, or
the first as a life with the

stopped the orchestra, saying, "Gentlemen, this sounds well almost beautiful-there must be something wrong in the parts!

Times have changed-haven't they!

In the spring of that same year, at a meeting of the "Allgemeine Tonkinstler-Verein" (General Tone-Artists' Union) at Altenburg in Saxony I first met that wonderfully fascinating personality, Franz Liszt, some of whose works produced on that occasion, I had to sing the bass solo. Liszt was beyond all expeclation kind to me, and only too readily and gratefully I accept d his west cordial invitation to visit him at his home in Weimar. During the summer of '68 I settled for some weeks in that famous little capital and daily went to the "Gärtnerei" (Gardener's House), a charming little garden residence placed at Liszt's disposal by the reigning grand duke. There Liszt held a sort of court, the picturesque old town fairly swarming with past, present and would-be pupils and disciples, male and female, of the Master. It was, however, hy no means pupils only that flocked to those amous Sunday morning "At Homes;" at one of them, for instance, it was my good luck to not only see, but also hear in that historical music room, besides the illustrious and genial host himself, no fewer and no lesser stars than Anton Rubinstein, Carl Tausig and Hans von Bulow. Here there were the four greatest pianists of the time, gathered, not in a cast concert hall, but in a small room, at home, in their shirt ves, so to say (nabling us privileged fellow guests, compare not from memory, but by immediate impressions, within the compass of an hour or so, the stupendons power of a Rubinstein with the polished infallibility of a Tausig; the irreproachable classicism of a Bulow with the enchanting elegance and ro-manticism of a Liszt. They are gone, all those four great ones, but the memory of that morning is more real, more living to me to-day than any reproduction of their playing could be by those most wonderful and ingenious musical inventions of this electric age.

WOTAN'S PAREWELL

In the course of the morning Liszt, pointing to a parcel he had received from Wagner the day before and which was lying on the piano, called out to me, Voila, mon cher, une jolie bagatelle pour nous' (Here, my friend, is a pretty little piece for you) and handed me a short volume of music which we-for by that time I was surrounded by a number of eager and eurious faces-discovered to be the first published Vocal Score of Wagner's Walkure-"Allons done moncher," cried Liszt, "chantons Les Adieux de Wotan," (Come along, my boy, let us sing Wotan's Farewell.) And he sat down at the piano, I standing next to him, bending over the score, and we then and there played and sange that grand finale amid frequent exclamations of delight from the audience, and had to repeat parts

MAKE FRIENDS WITH YOUR PUPILS.

BY EMULOUS SMITH.

The getting of pupils is a difficult task at best, but it seems to me that a young man has a harder time start-ing than a young girl would have. Small children seem to be frightened if a male teacher talks music to their parents. When I first started soliciting for pupils the answer was given me many times. "Oh a man teacher is so cross!" but 1 kept right on and eventually got some little pupils started. Having secured a class, my business was now to retain it. I used as much tact as I could command, and to make my pupils—especially

The spirit of friendship was so great and the chil-

who is the first that the far time of the state of the st

THE HAND OUR SERVANT

BY EDITH R. MANNAMA

THE first laws the piano player demonstrates in his practice are those of anatomy. The Hand, which we lift and ask to bring us heavenly melodies, is compose (among other things), of two sets of muscles-th Flexor, and the Extensor. The Extensors contract, or lift. The Flexors relax, or let fall. The art of full control over these two sets of muscles is the art of making the hand our servant.

To contract and to relax a puscle to its full extent many times is to strengthen it just so much each time It is in doing this thing very, very slowly at first that full control, or velocity, finally arrives. The brain must control-but also, the hand must come to have an automatic technique from doing the things the brain says over and over so many times that they have become a habit, and the brain no longer has to oversee them personally. It should be possible for anyone to tell what your brain is thinking by merely looking t see what your hands are doing. To reach this point of perfection is the great end and aim of all practice.

The Flexor muscles are on the inside of the hand the Extensors on the outside. After taking the proper position at the piano, i. e., elbow on a line with the keyboard and a little forward from the body-be sure that you have a straight line from your little finger along the side of your hand and arm. Keep the fingers in toward the black keys so that the length of the thumb nail will be in from the edge of the keyboard

The first and second finger joints must be firm-but the knuckles, wrist, and whole arm should hang free from the shoulder. Only thus can you get the perfect

Never on any account strike a key with a blow from the shoulder, except possibly in the advanced power passages which seem to some to call for a shoulder strike. To demonstrate the foolishness of using the shoulder and upper arm muscles for ordinary work, press your finger and thumb together. Can you feel this at the shoulder? No. The only place you feel it is at the knuekles.

In raising (or extending) one finger while you lower (or flex) another, the brain should attend to the one it is extending, and inhibit (or forget) the other. Let the down-stroke do itself, but put your mind on the upstroke. Here is where we need power and strength, and we can only get these through direct action of the

A SIMPLE EXERCISE

The following simple exercise of four counts combines the foundation of technic, good tone, and correct 1. Hold the hand perpendicularly over the keyboard.

entirely relaxed (wrist bent high in the air), and dre lightly with end of finger tip on to the note desired 2. Bring the wrist down even with the knuckles.

3. Raise the other four fingers into position to strike i. e., knuckles of first and second joints on a line when

4. Return hand perpendicularly again-(wrist up) and relax

Although the hand is in a stiff position when raised relaxation comes almost instantly

To do this over and over very slowly, counting on two, three, four-gives one finally a proper automal attack. The position appears awkward at first, but when we come to concert playing we have learned to cover it up so that the audience doesn't notice it, while we get the same effect on our hands. Any motion, course, which will distract the attention of the audience from the composer is not to be tolerated.

A simple strengthening exercise is to bend the ch joints of the fingers inward many times, watching th "feel" of the muscle in the third and fourth finger for the special curve control of these is naturall.

ing terms of the Mesteranter a proud. One week she took extra pains to have it the certain the probabilities of the metal to extrain pains to have it took extra pains to have it took extra pains to have it took extrain time to without the part, the whole other of the from time to without the part, the see it. Instead of saving I was 'too busy,'' I went to see it, and praised its order and cleanlines. A market with the powers have not ceased to struggle with untreast resulted, and nothing would oratorio for one and symphonic or chamber music for the other.-SAINT SAENS,



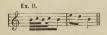
(Editor's Note: This is the conclusion of an article we can conclude that the same performance in the interpretations that the trill has found. It is singular upon the subject of "Fine Editions" which appeared in analogous passage in Mozart's B flat major sonata The Etude for December.]

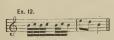
COMMENTS ON THE TRILL.

It is well known that in the execution of the trillespecially in the older works-opinions vary greatly. thus A trill is not always written in the same way, and the old text-books give different directions for its performance. There is, however, unanimity on one point; A trill ending with an ascending note receives a Nachschlag (after note), if the note rises higher than the interval of a second, i. e., the interval is filled in with an appoggiatura taking the place of the missing note. For the present we leave out of consideration the rules concerning a succession of trills. Nowadays we often incorrectly disregard this rule. So, for instance, we find in Heinrich Germer's treatise Musical Ornamentation, after a somewhat incoherent dissertation on the trill, the following remark: "Also the trill in the opening motive of Beethoven's rondo, Op. 96



is best interpreted





since it seems like a prolonged passing trill (pralltriller), adding vigor and decision to the theme, while a trill with a termination (Nachschlag) would make it appear weak and irresolute."

I do not by any means agree with this opinion. On the contrary, I find the indicated execution of the trill stiff and ungraceful. Of another similar passage Germer says: "If Beethoven in the first allegro movement of his sonata, Opus 2, Number 3, has written the trilled notes thus





allowed." But there exists no analogy between two occur thus: quotations, for the first is by no means a trill.

GERMER'S OPINIONS.

Germer pronounces a very peculiar opinion at the end of his chapter on the trill: "Finally mention must be made of a trill, of which, strange to say, no notice is ever officially taken, and yet it plays a very important part in the compositions of no less a personage than Beethoven. It is the trill with the lower auxiliary note without the after-tone. In all his concertos he generally begins the long trills before the end of the movement with this trill rhythmically written out in full, starting now with the upper, now with the lower auxiliary note. The fourth variation of the Kreutzer sonata affords an excellent study of this trill. In the finale of Opus 35 Beethoven evidently intended this trill to be played as an accompaniment to the melody. It is not written out in full, but only indicated in the form of a small appoggiatura note, which has given rise to the most extraordinary interpretations on the part of the uninitiated. It must be read as follows:



The trill with the upper changing-note first appears in the fifth measure, and then the interpretation is





The small appoggiatura in Beethoven's notation Germer takes as an indication to make the trill on A and B flat! This is indeed the most remarkable of all the branches of musical knowledge by many eminent men.

how much confusion such a seemingly harmless orna-ment as the trill has always occasioned. Here is another case, though, to be sure, of less importance. In Beethoven's sonata in D major, Opus 10, Number 3, we find the following passage;



The corresponding measures in the repetition in D



Here Beethoven as we see has omitted the termination to the trill because the time seemed to be too short for it. In most modern editions this seeming negligence has been "corrected" and the termination has been written out in full, though the damage created is by no means great. On the contrary, has been a real negligence in Beethoven's method of noting the familiar and often quoted passage in gruppettos in the first movement of the Sonata in C major, Opus 2. Pianists who hold fast to Beethoven's exact notation regularly commit the fault of beginning the gruppetto with the principal note, and in that way make the gruppetto into a gruppo.

BEETHOVEN'S INTENTION MISUNDERSTOOD.

In still another sonata Beethoven's intention is almost always misunderstood in consequence of a faulty notation. I refer to the long trill in the adagio of the sonata, Opus 111 (twelve measures before the beginning of the signature of E flat major). During two measures Beethoven calls for a double trill from the right hand in a very awkward position and hence it makes a somewhat lame effect in contrast with the preceding simple trill



For another edition published by A. Diabelli & Co. he has added the fingering 1 2. Though it is possible to understand by his fingering that E-flat B-flat are to be played with ⁵/₁ and D-A flat with ⁴/₂ it seems almost doubtless that Beethoven intended the trill to be made on D-B flat and E-flat A-flat, since this is not only easier to play but also sounds incom-parably better. Hugo Riemann deserves the recogniion of standing this Columbus egg on end for the benefit of the piano-playing world.

To the services that have been rendered to all

THE ETUDE

we must reckon that of having provided Beethoven's sunatas with comprehensive editorial revisions that in certain respects may be characterized as thoroughly admirable Riemann has accomplished this task with extraordinary care he has given the text thorough revision, enri hed it with directions for interpretation and with many uteful and intellectual observations of great value. He has also radically rejected all sensehas phraing mark that the routine of earlier times

Wiether his wn principles of phrasing, in their total ty will in the end find general acceptance seems to be attended with much doubt among musicians capally of judging. Among the rists Riemann nummany adherents, but among practical musicians there are but comparatively few who commit themlyes to be theories Speaking for myself I cannot the treme consequences that he draws from 1 r f th Anakru is." which is the hit le St for instance in the first most 1 belt year Sonata, Opu 7, I cannot recognize t rous las phrase-marks in one of his treatise. Neither can I follow his legat serve in the first movement fr the land panage of the twentieth measure the twenty ret measure without making a

thythemical cartura.' (See note on page 10.)
That Riemann, moreover, does not always conceive the structure of Reethoven's themes as the composer he of can be perceived by his treatise "What is He demonstrates by two examples-the Dertur and the Scherzo from the Ninth in a way that somid red from the standpoint of moden phress less and at all correspond to their ereter. Riemann dee not say in so many words that enteren hould have done something different; he not out the conflict between the rhythm and cries at at the end, "Who is right?" Since out of these ped fall from the theoretical stand p nt w master works mally originated, we must say t r, t ma n Austrian general to the council Name with me chaggin he admitted that it was indeed true that Bonaparte had won the victory, "But, gentlemen." he explained, "he won the battle against all the rules of strategy?"

BIEMANN'S VALUABLE WORK

In unte of my demonstrations of his limitations, 1 wish to lay particular stress upon my sincere admiration for Riemann However. I find a tendency to exaggeration in the theoretical writings, in his voluminous indicate a in performance and phrasing, and, above all in longering. In speaking of exaggeration in the last respect it with reference to the way in which he follows to the utmost the principles laid down by modern writer in particular by von Bulow. Tausig and Kindwirth, which leads him to much useless labor for both head and fingers. To illustrate Opu 10, No bei 2 wh h R mann ingers as follows

Ex. 22.



I hardly believe that many piano players will adopt this fingering. The publication of Riemann's edition occurred in the year 1884, at a time when, at least in Germany, the custom of changing fingers in repetitions was in full bloom. Since then Klindworth has somewhat abandoned the practice, and von Billow once acknowledged to me that it was only because of the generally faulty repetition mechanism of the early pianos that this exaggerated changing of the fangers arose. In his Beethoven edition Eugene d'Albert shows himself a strong reactionist. However, for so great a virtuoso he may not exactly be called inventive in

After this slight digression into a special field let us now formulate a conclusion from the whole, as follows: At present we possess an imposing number of editions of piano compositions from all great masters whose works are not protected by eopyright; the greater part of these compositions are celebrated, their understanding should be promoted and their study facilitated. On the other hand, from these many editions, each framed after individual opinion, proceeds a danger; namely, that the world of piano players will little by little lose direct contact with the originals of these works and will not be able to distinguish the intentions of the editors from those of their composers. It should therefore he the duty of musicians to see that the possibility of a comparison with the originals should always remain open, and this can only be accomplished by having the oldest editions constantly appearing in fresh print. If this is not done only the musical antiquary groping his way through our dusty libraries will really learn to know the original texts of our musical classics, but the great public will be obliged to have recourse to what

(Translated by FREDERIC S. LAW.)

LITTLE CITIZENS OF FAIRYLAND.

BY L. A. BUGBEE

UNTIL the age of twelve the child lives in a wonderful land filled with fairy creatures. Indeed, he becomes one of them in his own mind. The teacher who fails to use the child imagination as an aid in securing results is failing to enlist the wonderful little will work most effectively. All experienced teachers much quicker than one in which there is no suggestion upon your thirtieth anniversary. given to the imagination. A child lost in a fairy wilderness does not realize the amount of hard work takes in getting out. Perhaps this is what Shakespeare meant when he said:

One child was making very poor progress during a practice period with her teacher. The teacher devoted time to each beginner every day until the children could manage alone. This child did not feel like work and

everything seemed beyond her; finally the teacher seeing that the time was being wasted said,

alk and that you are working by yourself." Then the teacher went to a chair across the room. This is how the child talked,

"Now be careful, you know you must curve your fingers. Why didn't you make those notes staccato? That fingering wasn't right, go back and do it again." Once when the teacher attempted to speak, the child, placing her finger upon her lips, said:

istake and will correct it,"

She thought it great fun to be her own teacher and pupil, and good work was accomplished in half an

Preparing for a recital, as soon as the pupil's piece is nearly learned, begin by telling him that you are at and sincere wishes for many more Jubilee Festivals. the recital now, Let her clause a person whom she Long live THE ETUDE. wishes you to represent. Sit in the center of the room and after the rendering of the piece, say what is just and true as if that particular person were talking. Sometimes you are asked to be the whole audience. Cases alter with different children.

At the first suggestion of leaving the side of a pupil, eften it is said. "O don't go away, I can't play if you do;" and perhaps she can't the first few times, which proves clearly the necessity of the separation,

At every lesson try to lead your pupil into the fairyland of music and observe the results.



(Continued in alphabetical order from page 8.)

THE ETUDE has fought the thirty years' war against ignorance and indifference to a finish. During the long span of time THE ETUDE has always stood for clean journalism and for the best musical interests of the country. With rare sagacity the scope of the publication has been gradually broadened and extended, and it has always kept pace with the latest developments of the world's musical life. The influence of THE ETUDE has been inealculable. I wish it many years of continued success and prosperity.

EMIL LIEBLING, Eminent Teacher-Pianist (Chicago).

As an earnest reader and co-worker, permit me to congratulate THE ETUDE heartily upon the joyous occasion of its Thirty Year Jubilee.

MAURICE MOSZKOWSKI, Eminent Composer (Paris).

THE ETUDE has been a constant help and stimulus to me, Hearty congratulations.

FREDERICK MAXSON Teacher and Organist (Philadelphia).

Hearty congratulations to THE ETUDE, I am glad

to be considered an old friend. H. C. MACDOUGALL. Professor of Music, Wellesley College.

No great artistic movement is possible without thorough and practical study of the underlying problems. The great value of THE ETUDE is that through such subjects of fairyland in the manner in which they study it has provided abundant means whereby the student and the teacher may discover the most direct have observed that a child will learn a descriptive piece road to educational success. Heartfelt congratulations

> MAX MEYER-OLBERSLEBEN, Director Royal School of Music (Würzburg).

1883-1893-1913-numbers indicating a period of thirty years and embracing marvelous progress. The lirst decade was my beginning musically as well as that of THE ETUDE. The early part of the second decade saw my connection with THE ETUDE for four years as associate editor. The third decade witnessed the divergence of our paths. But the interest I have felt in THE ETUDE, strengthened by the synchronism of Now, Elizabeth, let's play I have gone out for a careers and one-time association, gives increased cordiality to my congratulations on this thirtieth anni-

> ARTHUR L. MANCHESTER. Director of the School of Music, Converse College (Spartanburg, S. C.).

Hearty congratulations to THE ETUDE on the comncing her finger upon her lips, said:

"Sh, you know you are out walking. I know my and stimulating to the student in the future as it has been in the past. ERNEST NEWMAN. Eminent Critic (London).

From far away lovely Texas, I send hearty greetings

A telegram from MME, LILLIAN NORDICA. Eminent Opera and Concert Singer

Henry Ward Beecher said, "If you have bouquets to throw, don't wait. Let us have them now to eheer us on our way." May The Etude live long and prosper in the grand work it is doing.

JOHN ORTH. Pianist and Teacher (Boston)

(Continued in al, sbetical order on page 22.)

The Place of Technic in Pianoforte Playing An Interview Secured Expressly for THE ETUDE With the

Distinguished Virtuoso and Teacher LEOPOLD GODOWSKY

Director of the Master School of Fianoforte Playing of the Imperial Conservatory of Vienna

Entrol's Norg.—The following interview with the removed planta recognized codeways, was evented abortly after
an event of the property of the property of the removed planta recognized and the present tour. No plants it in
event years has attracted such wide attention as Godowsky,
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IDEAS UPON TECHNIC OFTEN ERRONEOUS.

"It is quite impossible in a short talk to the readers of THE ETUDE to do more than discuss a few of the more important points in the subject proposed. It may safely be said at the start, however, that the popular conception of technic is quite an erroneous one and one that deserves correction. It is highly necessary that the student should have a correct attitude of mind regarding this matter. First of all, I distinguish be tween what might be called mere mechanics and technic.

"The art of piano playing as a whole seems to divide itself into three quite distinct channels when it is considered from the educational standpoint. The first channel is that of mechanics. This would naturally include all that pertains to that branch of piano study which has to do with the exercises that develop the hand from the machine standpoint-that is, make it capable of playing with the greatest possible rapidity, the greatest possible power, when power is needed and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult to perform.

THE BRAIN SIDE OF PIANO STUDY.

"In the second channel we would find the study of the technic of the art of playing the instrument. Technic differs from the mechanics of piano playing in that t has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study not the digital or the manual. To the average student who is short-sighted enough to spend ars hammering away at the keyboard developing the mechanical side of his work, a real conscious knowledge of the great saving he could effect through techwould be a godsend. Technic properly has to do with Rhythm, Tempo, Accent, Phrasing, Dynamics, Agogies, Touch, etc.

"The excellence of one's technic depends upon the accuracy of one's understanding of these subjects and his skill in applying them to his interpretations at the reyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the pianoplaying machines which really do play all the notes, with all the speed and all the power the operator demands. Some of these instruments, indeed, are so constructed that many of the important considerations that we have placed in the realm of technic are reproduced in a surprising manner.

THE EMOTIONS IN PIANO PLAYING.

"However, not until man invents a living soul, can piano playing by machine include the third and vastly important channel through which we communicate the orks of the masters to those who would hear them, That channel is the emotional or artistic phase of piano playing. It is the channel which the student must expect to develop largely through his own inborn artistic sense and his cultivated powers of observation of the playing of master pianists. It is the sacred fire communicated from one art generation to the next and modified by the individual emotions of the performer himself

"The student, however, may learn a vast amount about real piano technic and apply his knowledge to his playing through the medium of the proper studies. For instance, in the subject of touch alone, there is a vast store of valuable information which can be gained from a review of the progressive steps through which this significant phase of the subject has passed during the last century. The art of piano playing considered apart from that of the similar instruments which preceded the piano, is very little over one hundred years

important of all. Attendance at the recitals of artistic

pianists is of great help in this connection.

CHANGES IN THE MECHANISM OF THE INSTRUMENT.

"During this time many significant changes have been made in the mechanism of the instrument and in the methods of manufacture. These changes in the nature of the instrument have in themselves doubtless had much to do with changes in methods of touch as have the natural evolutions coming through countless experiments made by teachers and performers. Thus we may speak of the subject of touch as being divided into three epochs, the first epoch being that of Czerny (characterized by a stroke touch), the second being that of the famous Stuttgart Conservatory (characterized by a pressure touch), and the third or new epoch which is characterized by weight playing. All my own laying is based upon the last named method, and I had the honor of being one of the first to make application of it when I commenced teaching some twenty

THE SIGNIFICANCE OF WEIGHT PLAYING

"In this method of playing, the fingers are virtually 'glued to the keys' in that they leave them the least possible distance in order to accomplish their essential aims. This results in no waste motion of any kind, no loss of power and consequently the greatest possible conservation of energy. In this manner of playing the arm is so relaxed that it would fall to the side if the keyboard were removed from beneath it. Since the hand and the arm are relaxed the back (top) of the hand is almost on a level with the fore arm.

"The high angular stroke which characterized the playing of the Czerny epoch and which could hardly fail to cause tired muscles and unbearably stiff playing, is seen very little in these days. By means of it the student was taught to deliver a blow to the keyboard a blow which permitted very little modification to the requirements of modern technic

'In my experience as a pianist and as a teacher. I have observed that the weight touch allows the greatest possible opportunity for the proper application of those all-important divisions of technic without which piano playing is not only inartistic, but devoid of all interest, Weight playing permits nothing to interfere with discriminative phrasing, complicated rhythmical problems, the infinitely subtle variation of time for expressive purposes now classed under the head of agogics, all shades of dynamic gradation; in fact everything that falls in the domain of the artist pianist.

MOULDING THE FINGERS TO THE KEYS.

"In weight playing the fingers seem to mould the piano keys under them, the hand and arm are relaxed, but never heavy. The maximum of relaxation results in the minimum of fatigue. In legato playing, for instance, the fingers rest upon the fleshy part behind the tip rather than immediately upon the tip as they would in passage work when the player desired to have the



LEOPOLD GODOWSKY.

"Even though the performer may possess the most highly perfected mechanism, technical mastery which enables him to play great masterpieces effectively, if he does not possess the emotional insight, his performances will lack, a peculiar subtlety and artistic power that will deprive him of becoming a truly great pianist

INSPIRING THE STUDENT.

Exercises for the mechanical side of pianoforto playing abound. Czerny alone wrote over one thousand opus numbers. There have also been valuable attempts to provide books to assist the student in his technical work, but it should always be remembered that this depends first of all upon understanding and then upon the ability to translate that understanding to the instrument.

"There can never be any exercises in the emotional side of the student's work other than the entire literature of the instrument. One may as well try to capture the perfume of the flower as define the require ments of the emotional in pianoforte-playing. A great deal may be done to inspire the student and suggest ideas which may bring him to the proper artistic appreciation of a passage, but it it is this very indefinability which makes the emotional phase one of the most ng a that if pulling back rather man striking the

"Much might be said of the sensibility of the finger tips as their come in contact with the ivory and clony keys. Most every artist has a strong consciousness that there is a very manifest relation between his emotional and mental conditions and his tactile sense, that s his highly developed ense of feeling at the hinger tips on the keyboard However, the phenomena may be explained from the psychological standpoint, it is nevertheless true that the feeling of longing, yearning, totally different kind of touch from that of anger,

The artist who is incap ble of communicating his emotions to the keyboard or who must depend upon artie to stimulate emotions rarely electrifies his verity, not merely an exhibition of his prowess, or his here some stial message to convey to his audience or else his entire performance will prove meaningless,

That will have of greatest importance to him is to have to least possible barrier between his artistic confirm of the work he would interpret and the sounds I'm are conveyed to the ears of his andience. If wi er te the emotional sule and depend upon artifice or what might be called in vulgar parlance "tricks of t trade, piani m w.l inevitably descend to a vastly bear level. By cultivate g a sensibility in touch and ening the technical means which will bring the experter measage to the wild with the least possible it is we reach the highest in the art. Those the h ner f the instrument itself, intervening between the truch at the keyboard and the sounding the series some (some of busch) is which preligible of the land. Later it grew clear tome that this down to the land later it grew clear tome that this down to the land later it grew clear tome that this down to the land later it grew clear tome that this down to the later later is always more reliable, more so far as the flexor muscles assumed a condition of the its met is aways more retained, more than the same through the same th the control can be seen that the seen that t e upon the rries of the voice-making appat I an makes. Is it not reasonable to that the possess a similar sensibility ar d h a cetal through them

INDIVIDUALITY, CHARACTER AND TEMPERAMENT,

I and Index health, Character and Temperament are less thanks. Character and Temperament are all more and more significant in the highly of a ref. po notified playing. Rower fleve at the configuration of the artist again becomes little letter than that of a service way machine. Another can be the data against a charm that this trinity are a possible to the configuration of the configurati who has cree sully developed the performance of a master and the subsequence that distinguished the subsequence of the subseque

GENTUS AND WORK

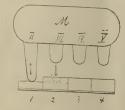
the first of control of minimum the recognition of the state of the first of the control of the minimum the recognition of the state of the first of the control of th The fact will main cred nts, h wever, is the very

BY PROFESSOR DR. A. RITSCHL.

(EDITOR'S NOTE. This article appeared in the Musik Pedagogliche Blotter and has been translated expressly for THE ETUDE.

In piano technic it is a question of the utmost importance whether in addition to the weight of the falling fingers we allow the weight of those parts of the arm above the knuckles also to act in the force of the stroke. If this question can be answered affirmatively all objections urged against pure finger playing, such, for instance, as the insignificance in weight of the fingers, the inadequate strength of their flexor muscles, are met at once. It would be only necessary to make up for the lack of finger weight by use of the weight of the hand, forearm, and upper arm according to need. In this way even a child could readily develop any desired strength of touch in finger playing. It would with any great expenditure of force from the knuckles.

finger playing there must be a varying weight consisting of the upper parts of the arm, in connection with the weight of the fingers, that through muscular action could be brought into increased activity in its downwaril effect, and that this weight could be transferred from one tinger to another. This opinion was strengththe more one yielded to this pressure and allowed the wrist to sink and with it the forearm and the palm so far as the flexor muscles assumed a condition of



the in a taint who improvine as the most the art who and never plays the same as the in assissing like a similar manner, he less horizontal position over the keys, depending on its product of the transparent of the same and the keyboard. The horizontal has in the same and temperature of the same and the in case it is not fixed in its position by a stiff shoulder joint and wrist. It is rendered effective by a free attack of the huger tip II on the key l. As soon as attack of the infliger up of our me key it. As soon as this finger has lowered its key it is found to be somewhat stiffened and inflexible; it becomes as it were a rial for one or more concerts.

effect f a string of pearls. The sensation in legato the region of the r this instant the second can be produced. Only we the tip of finger III meets a firm foundation in depressed key—that is, in the moment of tone produced the process of the produced that is it is in the moment of tone produced the process of the pr tion, or possibly an instant later, is it possible for it tion, or possibly an instant more, is it possible for it become in turn a buttress. When finger II rises, at the case in strict legato, its withdrawal (indicated the case in strict legato, its withdrawal (indicated the case only copy); after the case only copy, after the case only copy, after the case of the dotted line) can only occur after finger III the dotted line) can only occur after inger III been extended and gained a firm foundation on the pressed key. In other words, the tone produced finger III must sound before finger II can be releas

RAPID FINGER PLAYING.

In very fast playing these changes naturally ale place with great rapidity. One has the impression a the moment one finger strikes that the preceding finger allows its key to rise. Thus the sensation results the the weight is transferred to the striking finger will every stroke. This transfer actually takes place of after the tone is already produced, for in the momentum in which finger III extends toward the key the adjoining finger II cannot give up its support since the ke is movable and affords no sure foundation. Hence he superfluous in forte playing to extend the fingers happens that while finger III produces its tone the weight M is still sustained by finger II, and a descen-When I first took up this question I had the impres- upon the keys by its flexor muscles is prevented. sion that in finger playing a forte touch called for a weight, however, can only interease the strength continuous pressure which was felt beginning in the touch when in connection with the striking finese touch when in connection with the striking finger continuous pressure which was reasonable; draws near the key. In rapid finger playing such that with this was connected the action of the great sinking of the arm and hand cannot take place, see muscles leading from the trunk of the body into the upper arm. I therefore adopted the opinion that in for it to rise with the next stroke. Therefore, in rap the quick action of the fingers gives no opportunity playing the hand always remains at a certain distance from the keyboard, which to be sure, as for instance during a scale, can be varied from time to time, by cannot avail itself of the aid of the flexor muscles,

In pure finger playing the tone production depends entirely upon the strength that is brought to bear h and when I noticed that the tone gained in fullness the weight of the fingers engaged in it and in the rapidity with which these can be controlled by their flexors. The weight of the arm, however, depends u its activity upon the position of the wrist. With the forearm this is lowered. As soon as the wrist is the extended the flexor muscles of the fingers are brough into a state of passive automatism which disposes then to exert their powerful effect under the most favorable circumstances. If, however, we raise the wrist his the muscles relax and interfere with the development of any great rapidity. (Translated by F. S. L.)

TAKE AN INVENTORY OF YOURSELF.

BY L. ROMEU

Have you ever thought of taking an inventory of yourself? Finding out what you really know? Can you measure up to this test?

After some years of very methodical labor, the planist should have acquired:

1. A compass sufficient to stretch nine and ten piano keys, in order to obtain the essential sononly in certain chords,

2. Practically equal value in all the fingers as to

strength, independence, suppleness and mobility.

3. Equal skill of both hands.

Power, delicacy, feeling. Virtuosity, style, superior and transcendent

6. The ability to play at sight, and with certain perfection, the most complicated compositions of an cient and modern times.

The Etude Gallery of Musical Celebrities







Lowell Mason



William Hall Sherwood



Leopold Stokowski



Francesco Paolo Tosti



Edwin Henry Lemare

Special Notice to Etude Readers

ring the past four year THE ETUDE has presented, in its original feature page, "The Gallery of Minical Celebrities," over two hundred and fifty portrait, use of humon muleitans of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery used it humon muleitans of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery itself. The successor to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

WILLIAM HALL SHERWOOD

Shorwood was born at Lyons N Y. 31, 1874, and died at Chicago, the no Dr William Mason, H then part lie yare in Fur pe under Theodor Wilk, Weitzmann, Wilest, and Deppe - Print: Richter in Leipzig; Scotson tark n K r De der in Stuttgart, and ally was Pranz Liezt in Weiman Use returning to the country he quickly firm to as a virtne of primist and was learn and the leading cottes. He the restory of Poston, but later went he New York In 1888, however, h Sherwood Pian School me the growth of musical interest is was a simmen energy He excellent piano mie and the last known of his works being arries, the plantal Buy a Brown, based at all Carrier folk song. Among e rkas here and a R min s . If Sharward also contributed miles and the mile of education by

EDWIN HENRY LEMARE.

I man was en at Ventnor Isle of W L gl nd, September 9, 1865. He we the two scholarship to the Royal A a my if Mu in 1878 and sub-eq thy a Fellow of that institut n a w also a neted in 1884, a its. He ill van un portant organ, intments. while at Holy Trunts Church, So Street, I and a and at St Margarett West mister, became so fine the strong possesses rare gifts as an interpreter of "legit mate an multiple als specially ed for his an a pations of or tral works. He has visited this coun try several times, and in 1902 was apnted organist at Carn gie Hall, Pittsergh but after tw years returned to lingland He has also visited Australia Lemare's compelleres include some important c rillions to the higher branches of rgan music and a large number of remarkably beautiful pleces i the smaller forms. Some of the best known of the sorter works are Andatin in D flat Marche Moderne, Spring Sin Berseuse P si rale in F Fire Till de M der e n ma e i D flat I the interesting Reverie which is in 5.4 rhether life collished man trancripmes are also momentum and a land visite is the trrange, nt of th pin's

LOWELL MASON.

Lowell, Mason was born at Medfield, Mass., January 24, 1792, and died at Orange, N. J., August 11, 1872. He was to play many instruments as well as to sing in the village choir. When twenty was subsequently adopted by the Handel which he taught after the system of Pestalozzi, and eventually succeeded in obbring music teachers of America together Mosen published a large number of manrals and collections of tunes for publiin 1837 when he went to Germany to study the educational methods then in vogue. His impressions were published throad. Mason was universally loved by all who knew him, and did perhaps more music in this country. His son William Mason, was almost equally famous.

FRANCESCO PAOLO TOSTI. Tosti was born April 9, 1846, at Ortona

sur mare, Italy. He studied music in a Majella under Pinto (violin). Conti and the aged Mercadante (composition). He made such rapid progress that he was made a pupil teacher at the munificent mained there usual his health broke down During his illness he wrote songs, but found great difficulty in securing a publisher for them. Upon his recovery he went to Rome, where he met with the sympathy and encouragement of Sgambati. Through the aid of his new friend Tosti became teacher of singing to the Queen of Italy, and shortly afterwards, became curator of the Musical Archives Lendon in 1875, and in 1880 was ap-Pointed teacher of singing to the Royal Family of England. Since then he has resided in the British capital, where he is such a favorite that he was knighted in 1908. He has written many beautiful ongs which have become very popular,

great faw rite of Queen Victoria's,

DELPHIN ALARD

ALARD was born at Bayonne, France, March 8, 1815, and died in Paris, Febmary 22, I888. He showed great musical ability at an early age, and was sent to Paris in 1827. He attended Habeneck's class at the Conservatory, soon winning the second and, a year later, the first prizes for violin playing. His professional career commenced in 1831, and he soon established a great reputation. On the death of Baillot, Alard succeeded to the post of professor of violin playing at the Conservatoire, remaining there from says that Alard was "the foremost repof violin playing at Paris with its characteristic merits and drawbacks, His style was eminently lively, pointed, full of ¿lan." He published many works of a brilliant but somewhat superficial kind, though many of his works are still popular on account of the opportunity they give for technical display. He made any transcriptions of operas such as The Barber of Seville, Norma, Sonnambula, and Faust, besides writing original pieces such as Brindisi Waltz. His Violin School, however, is very compreheusive and has won wide recognition on account of its many valuable qualities. It is therefore as an educator that Alard has carned his place in the regard of

LEOPOLD STOKOWSKI.

STOKOWSKI was born in London, 1882, and is the son of a Polish father and Irish mother. His early musical training was at the Royal College of Organists and after graduating he became a pupil of Parry, Stanford, and others in composition. At the age of fourteen a prize work of his was performed at St. Paul's Cathedral by a chorus of four hundred voices. Stokowski is an excellent pianist, a violinist, and is able also to play various other orchestral instrum Though he graduated at Oxford University, he has spent much time on the continent, especially in Munich, where he owns a home. He has held two important organ positions-at St. James'. Piccadilly, London, and St. Bartholo mew's, New York-but his greatest mu sical interest is the orchestra. After leaving St. Bartholomew's, he became "guest" conductor with various important orehestras in London and Paris, and speedily attracted the attention of the managers of the Cincinnati Orchestra. His subsequent success with the Cincinnati Orchestra attracted wide attention. and as his retirement from that organi zation coincided with that of Carl Pohlig from the Philadelphia Orchestra, he was promptly secured for the vacant position. His conducting is virile and temperamental, but none the less dignified, revealing a charming and sincere personality.

THE ETUDE

STOOPING TO CONQUER,

BY MADAME A. PUPIN.

No matter how much a teacher may love his work, there must be times when he is at his wits' ends to know what to do; for a mild-mannered boy may suddenly be transformed into a belligerent opponent and charming little fairies changed into exasperating imps. My plan has always been to take no apparent notice of these changes of mood, but preserve a calm exterior while thinking up some stratagem which shall gain me

In a school of music I once had I gave private lessons in classes. The class pupils were obliged to play in the monthly musicales when I considered them prepared. Beulah Pendleton said, with a toss of her head, that she would never play in a musicale. I said "You will have to conform to the rules for the class pupils;" to which she replied that she did not want to, and her father would not let her, and besides she did not play well enough. I told her I would attend to the latter, and that she would not play until she could play well enough. Sometime after I gave to Beulah and two other young girls the Minuet of Boccherini, for six hands, on one piano. They practiced it and rehearsed it until in a short time they had worked it up to a finish, and one day I said, "I believe I will let you play this in the next musicale." (Observe the phraseology-permission not command.)

They played it and received such high encomiums for their accuracy, perfect use of the pedal and won-derful shading that, elated by their success, they went to the houses of many of their friends and played it for them, thus gaining more confidence and perfection. Later, I took a piece for four hands on one piano and gave the Primo part to Beulah to play on one piano, and the Secondo part of another girl to be played on another piano, thus making of it a Duo for two pianos. This having been played in public with success, was no demur when I later proposed that Beulah should play a solo in a musicale, for she had become thirsty for the praise which followed her really beauti-

OUTWITTING THE "CLOCK-WATCHER."

Julius Ryder, when he came into the class, was considered an impossible problem by all his former teachers. I discovered that his bugbear was practicing. He did not like to be fettered by hours and minutes told him I did not require my pupils to practice an hour a day-or even half an hour. I gave a short lesson—half a page—and all I asked him to do was to play each line ten times with the right hand, ten times with the left, and both hands together ten times, and then to play the scale of eight notes eight times with one hand, and the next day do the same with the other hand. He was overheard to say to another boy, "I've got a bully teacher now. I don't even have to practice half an hour a day. All I have to do is to play each line of my lesson ten times every day. It's as easy as sliding down hill. I'm going to do as the teacher says, for the girls in my class are dandy players, and if I can get ahead of them by such easy work, you bet I'm going to do it." Two factors made this boy a good pupil. First, I took his mind away from the time question; he forgot all about hours and minutes. Secondly, I got him to practice so that he was interested in the results.

LEARNING A PIECE BY NOT PLAYING IT.

When Alice Arnold came to me she had many faults of technic which I set about at once to correct. awhile I gave her a piece, but before she had learned it very well I gave her another, and told her to put the first away and not touch it until I gave her permission. The next day Mrs. Arnold came in to say that she wished Alice to learn one piece perfectly before she took another. I said, "Mrs. Arnold, why did you bring Alice to me? Did you hear that I was a superior teacher, and that all my pupils could get up before an audience and play pieces from memory? Mrs. Arnold admitted that was the case. So I told her it was my method of teaching that made proficient pupils, and asked her if she could not trust my judgment. Before Alice had got her second piece perfectly learned I gave her a third, and told her to put the second away with the first. The next month Mrs. Arnold called again, in a very excited state of mind. saying she did not think Alice was being properly taught, and she wished I would not give her a new piece till she had learned the old one. I asked her if

she would let me have my way and not criticize me till the end of the quarter-at Christmas time-then she was not satisfied she could take Alice away. She left in a most depressed state of mind.

I had taken away those pieces because Alice had practiced them carefully with the new technic, up to a certain point; and I foresaw that a greater familiarity with them would be apt to make her slip back into her old way of playing. The third piece was perfectly learned, the new technic having by this time become a habit. I told her to bring the other two pieces, and when I asked her to play them she said decidedly, "I cannot; for I have not touched them since you told me not to. I really cannot play them." "Well, try to play them," said I. To her great surprise she played them both perfectly. Her general progress had put her far beyond the place where she had left off, and the new technic had become so natural that she had not to think constantly of her fingers to make them go right. The secret is not to allow any one to practice mistakes. Better, when inaccuracies begin to appear, to cease practice on a piece for a time until it can be taken up again almost as a new piece.

A PUPIL WHO HATED SCALES.

Lilly Daly was a tiny tot of a girl, with a very small but beautifully shaped hand, which was quite muscular for so young a child. Lilly did not want to learn to she had heard people practice scales, both hands to gether, up and down four octaves-mistakes included, I gave her at first some interesting duos for teacher and pupil, which made her think she was playing very "hard pieces." I spent one-third of every lesson making her play the scale of eight notes, right hand descending. She began with the metronome at 30 notes minute, and increased speed as fast as possible. As she had never taken lessons before, and never played these scales except under my supervision, they were always perfectly done. When she could play these scales with either hand, at 400 or 500 notes a minute, and had begun on the scales of two octaves, each hand alone, people began to take notice. The fluency, velocity and evenness of her scales and her tiny hand surprised and delighted everybody, and Lilly was deighted with scale playing and looked out of the corner of her eye to discover what others thought of her playing. One of the other pupils remarked one day, "Lilly Daly is a terribly vain little thing." To which replied, "She has a right to be vain. When you can do what Lilly Daly does you may be vain, too.

MUSIC BY WAY OF A METRONOME.

Arthur Wittig thought I was the most wonderful and interesting person he had ever met-until he sat down to the piano-then he changed his opinion. could never get him to do anything as I wanted it done until I gave him Wieck's Studies-little exercises of eight measures. I began with No. 8, setting the metronome at 72 for a sixteenth note, and increasing speed until he hesitated or made a mistake, when that was the limit for that lesson. I marked it on the margin of the page so that after several lessons the record might have stood thus -132: -100: -152: -96. Of course he did not like the slow practice, but one day he had played well up to a certain tempo, and I was about to write it on the margin when he said, "Let me try the next one; oh! do let me," and this finally became the order of the day.

All persons, children included, love to do what they do well. So it is the teacher's work to make them do small things well and this leads to doing great things

KEEPING THE EYES AND EARS OPEN.

TECHNIC is ordinarily supposed by a young learner consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and the balance, adjustment, and blending of sounds to produce a rich and finely shaded effect upon the sensuous ear. are also included in the province of technic. An unharmonized scale or trill, a detached chord or arpeggio, may arouse a sense of beauty through the management of tone color alone. The ear should be trained to appreciate and demand this element in the beautiful. Many students are not keenly conscious of the effects they produce; they are so occupied with the perceptions of the eye that the ear is only half awake. This organ should be developed at the same time with the fingers; it should be alert to the most subtle distinctions of pitch and the most exquisite gradations of timbre in the piano, violin and the human voice.-Dickinson.



THE STORES OF STATE O



HOME FOR RETURN TRACHIES, IN PHILADELPHIA.

BY STILLE MODEL.

Tu music teacher are not nec e ar the diploma he receives from a a a student as the sole means of trach where will soon find that he is all a raw life newly won diploma, staring Ment of the complete teacher Not until it has w with age will be have acquired the state of more or for real success

a teacher for her daughter. T r mmmended in glowing terms a new fre h fr m a noted foreign the has the had achieved the highest disboth. That the gentlemen is an excelhe has tell just graduated. His his be have be may or may not be a good rt f y elly aton I would like traction is alreads made."

the till a help. The was once a very distincted by the transfer who on being asked the other transfer to the t I me and 'find out fryour.' h ragel and eventually left him. I will take an interest in the theory of music

Will are all experience is the only sure way to Towar to be routed his of the free pupils 1 post it having then and develop them
to in trusem the law run best with them. The
mires on litt in our of his empensation in full for your one and proud-

THE BEST PREPARATION to ped the lea har shall cultivate the enviable

fall if make k wn his t ghts to others. He time if prindrat ry study a library of reference ma cash be arguing. The best studies and pieces, wed marked grad dand negred would constitute a

very all e-part of such a ellection. This might
be demented to the sent has ries and biographical distinctive f music and nt in landern, treatises on the class and the literature fit e day. There are many banks and magazines published giving technical a and dealing with special features connected wh the profes on f m ic teaching. Save the copies f the must all magazines lealing with this branch of with and have them bound each wear Make a nate of any articles likeli to be if firect personal value, and enter them in a card index if possible. There may be times when it will be of the turnst value to you to be able to refer to certain articles. A foolish mannerism which arbitrarily foolish mannerism which arbitrarily foolish mannerism which arbitrarily them. teacher might do worse than remember the distorts certains bars.-C. M. vox

A DELIGHTFUL HOME FOR RETIRED MUSIC Well dressed, well bred. Well equippaged, is ticket good enough." TEACHERS.

Just now, when "technique is king," and even great artists at times use their skill to astonish, it is decidedly advisable to choose a special system of training. This does not mean a "method" perish the thought! Of all faddists, the "method" faddist is

HAVE A DEFINITE SYSTEM.

A definite system, however, is es-sential to success. Find the system that suits you and slick to i.. If a change of teachers becomes abs >lutely necessary, seek one who uses the same style. Eclectic education in any branch of study seldom brings the best results. What would be thought of a medical student who studied first at one school of medicine and then at another, repeatedly changing without graduating any-where? Who would jeopardize his

MAKING A START AS A MUSIC TEACHER. life by appealing to such a one for treatment? Would ot one sooner go to a skilfully trained, graduate phy-

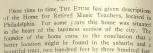
An instructor needs to realize that each pupil requires distinct treatment, and to a close observer, the first interview often gives the key to future relations. In explanations, the student's individual attention is essential, but it does not follow that he will always sit quietly and sedately on the piano stool. One little fellow, eight years old, to whom the major scale was being explained, was off the stool kneeling on the floor, or standing on one foot, or sitting on his teacher's knee, but never taking his eyes off his teacher's face. At the conclusion he immediately resumed his place at the keyboard, and repeated all that had been told him, playing the scale with one

There is in some eases a psychological moment when the teacher may press home the truth with telling effect. A moment when a look of intelligence and this comes, be quick! This is your opportunity. A case once occurred in which a pupil had been studying or three or four years, accomplishing only what was absolutely forced upon her. One day the long suffering teacher appealed to her in the midst of a lesson with, "Amy, I have explained transposition to you at least one dozen times. Listen now, and if you do not understand it, I shall know that you are really meapable." Poor Amy was so startled at this outbreak from her patient teacher, that she at once became attentive, "You will never have to explain that again," she said at the end of the lesson. "I hope to show you that I am not altogether incapable." She eventually became a successful and much liked teacher.

Perhaps the most important quality in a teacher of pupil; teach him that he cannot fail; teach him that SCHOPENHAUER knowledge is the fundamental prin-

for him means success for you also. But by that time the diploma hanging on the wall will have lost

THE tempo is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no "slow movement" in which certain passages do not require an acceleration of time, so as to prevent dragging. Nor is therea "presto" which does not require



heautiful tract, two hundred feet by three hundred feet, in the Germantown section of the city was purchased and deeded over to the home. Those who have never visited Philadelphia can form little idea of the vast extent and elegance of the suburban districts. In fact, Philadelphia is surrounded by a great many square miles of what might be called park lands, natural and cultivated, dotted with pretty homes. One of the most beautiful of the Philadelphia suburbs is Germantown, and the Home for Retired Musicians is located in the heart of a most attractive section of

The building owned by the home was presented to it by the founder. It is a fine old Germantown residence. remodeled to suit the needs of the present tenants. Ten ladies form the family of the home, all that can be accommodated at present. The building is well furnished, well lighted and well heated. All the rooms have windows opening out upon gardens. A competent matron and adequate servants are provided. In fact, nothing has been left undone to provide for the comfort of those who have sought a haven of rest in the home. Every effort has been made to remove all suggestions of the institutional idea.

The requirements for admission stipulate that the applicant must be at least sixty-five years of age, shall have been actively engaged as a music teacher as a sole means of livelihood for at least twenty-five years and must at the time of making application for admission be incapacitated for the active work of teaching The admission fee to the home is \$200. Should any thing arise to oblige anyone entering the home to leave the money paid will be refunded after deducting three dollars per week for board during the time of residence in the home. Three months probation is required from each applicant, but the management reserves the right of dismissal at any time if the applicant fails to keep the rules or proves objectionable to the household generally. It need not be observed that the "rules" are only those necessary for the general comfort and pleasure of all, and that no unreasonable demands are ever made. The sole idea of the founder is to insure all the comfort and pleasure to which those who have earned a rest are justly entitled.

The financial support of the institution for the future has been amply secured through incorporation and en-dowment. The home has its own farm garden, providing fresh vegetables during the season. The accom panying photographs show the charming environment of the home in mid-summer. No provision is made for the admission of men as members of the institution. An arrangement to accommodate men may be made

"No performance of an art work can make a satisall is "stick-to-it-iveness." Stick to a subject until it factory impression, unless we have a clear grasp of the is mastered; stick to the "specialty;" stick to the work as a whole as it comes up in our memories."—A



SARDEN OF THE HOME FOR RETIRED MUSIC TEACHERS,

* * PERLEE'V. JERVIS ARTHUR FOOTE GEORGE P. UPTON

Then and Now

Thirty Years of Advance in Musical America

Discussed by Foremost Composers, Critics and Teachers

ARTHUR FOOTE.

In many ways 1883 is significant, for it is just about that date that we find to be the beginning of what so far is the period of greatest growth with us musically Theodore Thomas had, during the ten years preceding, shown us what the lightest type of orchestra playing should be; and then we have witnessed a remarkable development, resulting in the group of orchestras reaching from the eastern coast (Boston, New York. Banjo..... Philadelphia, etc.) to the Pacific slope (San Francisco and Los Angeles).

What many of us regard as the most powerful factor of all in musical cultivation—the Women's Clubs (especially in the West)-is a product of this fruitful period. It is difficult to overestimate the sound and far-reaching influence that these clubs have had; they make for musical intelligence, not only by their con-certs, but through the comprehensive study given to the history, development and technical instruction of

Another encouraging thing is that music is being recognized as a dignified study, to be included in the curriculum of colleges and secondary schools. And while we are still too backward, as a whole, in our public school music, there are plenty of exceptions, and there are so many intelligent and earnest men and women working with high ideals and with knowledgethat we have every reason to expect a constant

As for original composition, these last thirty years have witnessed great things, for nearly all our important work has been done in this period, in orchestral composition, chamber music, choral music, and in the smaller way of piano and organ pieces, and songs. Publishers now are publishing symphonies, string quartets, and such (commercially unprofitable) works s thirty years ago no one dreamed of seeing in print; Arthur P. Schmidt's publication of Paine's Spring Symphony in 1880 is probably the first of such things.
As so many of the readers of The Etude are teachers, it will not be out of place to remind them that. so far as concerns piano pieces and songs, the general public is mainly dependent upon the teacher for its knowledge of such works; and that, as a rule, the teacher has not done his duty in this direction: we chance-if he cannot hold his own, that is another

To show where we were, look at the following program, and reflect what a different one could be made

CONCERT OF AMERICAN COMPOSITIONS AT BOSTON, MAY 12, 1877, BY MADAME ESSIPOFF. Masurka....

Four Sketches (Op. 26)..... Farantelle ... Silver Spring Castorella e Cacagliire.... Home, Sweet Home,

As for piano playing, it is hardly necessary to refer to the higher level that it has reached, for no one can help being aware of it; we may say that this is due to the greater intelligence in teaching, and to the frequent opportunities to-day of hearing and studying artists of the first rank. I have no doubt that those who are living in 1943 will look back to another thirty years of splendid development, and will be as happy to have lived through that period as we, who are thinking of 1883-1913.

To the Editor of THE ETUDE:

A THOUSAND congratulations that THE ETUDE has reached its thirtieth anniversary; a thousand more that it has been so successful; and a thousand wishes that it may go on with its good work until its anniversaries are numbered by hundreds.

Looking back a little more than thirty years. I recall one or two incidents which, it seems to me, illustrate musical progress. Not long after the Chicago fire, the Thomas Orchestra came to the city for a series of concerts. As all the concert halls had been destroyed, they were given in a church outside the burnt district. As I went into the church on the opening night, I met Mr. Thomas at the door. He turned to me and said: "I am going to give them something to chew on. They won't digest it now, but they will like it some day." I naturally asked what it was and he replied, "the Liebestod from Tristan und Isolde." It was new to Chicago. The audience listened in a dazed and impatient manner and went home, some chewing but most eschewing. But hearing it season after season they began to know it and to like it, and now no concert number is more popular than the Liebestod. In those days when Mr. Thomas gave a Wagner or a Beethoven should all of us give the American composer an equal number, he placed it at the beginning of his program, followed by the lighter music, so as to keep a large part of his audience from escaping it by leaving. It not necessary to do that now. A Beethoven or a Wagner program draws a large house. There has been growth in thirty years. It has taken just about that time to get from the Spring Song to Zarathustra, from the Träumerei to Tristan. It confirms what Mr. Thomas once wrote me:

"Throughout my life, my aim has been to make good Branders music popular, and it now appears that I have only done the public justice in believing, and acting con-BACH-PARSONS stantly upon the belief that the people would enjoy and W. H. Sherwood support the best in art, when continually set before them in a clear intelligent manner."

first concert in Chicago he gave such light numbers as The Invitation to the Dance Stigelli's Fear (on trombone), Schumann's Träumerei, a fantasie on A Midsummer Night's Dream music, overture to William Tell Strauss' Blue Danube, Titl's flute and horn serenade the Strauss polkas and one of Meverbeer's Fackeltansen. At the last Cincinnati festival conducted by him. he produced the Bach Suite in B minor and his Mass in minor, Beethoven's Mass in D major and Eighth and Ninth Symphonies; Elgar's Dream of Gerontius, Bruckner's Unfinished Symphony, Berlioz's Hymn (Op. 26). Brahms' Rhapsody and two Strauss symphonic poems!

Thirty years ago it was the period of Trovatore and Martha, of Zampa and William Tell, of the Field octurne and Thalberg fantasia, of Monastery Bells and Maiden's Prayers, of Julien. "a charlatan of the ages." and Gilman, the organizer of musical tornadoes. Since that time there has been advancement all along the line, save in one particular, we now have musical comedies ad infinitum and ad nauscam. Thirty years ago audiences were more particular. They had the opera comique, the opera bouffe, and the Gilbert-Sullivan operettas. But the public has made a long step for ward and is now only satisfied with the best.

But what of the next thirty years? We have come

to the parting of the ways. Will the world take the road that leads off into that unknown region where no melody lives, where dissonances stalk and new scales cumber the way, where emotion is dead and impression takes the place of inspiration? If so, then THE ETUDE has a great work before it in conserving the accomplishments of the great masters of the last four centuries, as against the cryptic cacophonous racket of the ultranoderns masquerading as the music of the future.

Looking back, not thirty years but sixty years of more or less active participation in this advance, I congratulate THE ETUDE on this, its Thirtieth Jubilee. It deserves the success it has made.

The standard of musical culture and musical taste of thirty years ago could certainly not be compared with that of our present time. Looking over the files of concert programs of that period, I find but few piano recitals. Here in Chicago, Carl Wolfsohn, Emil Liebling, Silas G. Pratt and a few others did most of the pioneer work in that direction, with an occasional visiting artist thrown in. Among these latter must be mentioned Mr. W. H. Sherwood. I attended his first piano recital in Chicago. The program was of the highest order, including the names of Bach, Handel, Von Weber, Mendelssohn, Beethoven, Grieg, Saint-Saēns, Rubinstein, Henselt, Liszt, and also those of Otto Floersheim, Ferdinand Dewy, W. H. Sherwood and Chevalier de Kontski.

and Gobs, where the sale of seats was to begin, Monby most ng at ten o lock. Mr. Gibbs who, by way in 1 m thing of a wag, in opening the box office, In I king ar and I found myself to be a

I annot be bear paying my tribute to The Ext - 107 its involvable work is music education

PERCY GOETSCHIL'S.

A greey of musual activity in America during the nt t an the altered attitude of students genends want the study of minical theory was included harm to among his musical

At r n aut re at that time had the conrage to be a present and and restaller the cabbre of stu The same and then piano le ou

it in the real remarkable degree go, at lest el men reinfor

who has prame from Mana scoods no are related by including harmony in their music theory one contact is but to be land nowadays at the door the study rather than attributed to the study

Something of the same thong is noticeable in Euro but not by any means to the same e Il clue to nal attitude within The second of the many a thou htful prophet the tax at a united and enourraging promise of the hope and impelled the garf to e who long for the advent, and the composer American music.

New York as set reached—and I has it never a leaf of the more of Latt conserts in one season at a We have en igh of them, howcome where the control of r me during the opera at I all the see in the Hestin plan of having one e in the Festil pan i having one orts on one evening which is perfirmer and the critic tent who I a epted an invitation of the New York Lewine Past just

two cars or to Tail Fill was established In these days there was no little to do for the mu

work I even used the ferry to go r to the work than new papers as we have coming of an own.

At the period comments were few and far between, a life ca a n w and easily disposed of release the difference between then and now,

The same are a large law memory but it was A riga had do v red the won-We goer's art One f the early attempts to them was such a d mal findure that the mangement to change horses in midstream, give up Wagner and la back in Italian opera. Great was eleg m w c fly the result. "Wagner season used to it Treputers

M'S HERMANN KOTZSCHMAR

O- f t is rived chan to the method of teach-ing in 1 13 fr that of 1883 is that analysis is given more attent - than sust if in

There was an the best player was invariably considered the hest to the irrespective of teaching quali-

in 1883 great teachers were to be found far apart, are the string of the music store of Newell, Lewis and Golda, where the music store of Newell, Lewis and Golda, where the collections and Golda, where the collections are men and women with the highest ideals and most are men and women with the highest ideals a A quarter of a century ago the music teacher in small country places began the day's work by walking from house to house carrying a large supply of brilliant show; compositions. Much of the hour's time was occupied in playing the "piece" over and over to the pupil; a performance always enjoyed to the utmost by the young students as it entailed not the slightest fort on their parts-the appeal being made almost holly to the ear and very rarely to the intelligence

At the present time, in centrally located studios with every inp-to-date appointment, music teachers receive their pupils. Away from instruments at first, the varying movements of the body essential to proper tone production are clearly analyzed and the "reason why certain effects or movements produce certain results is impressed upon the pupil's mind. Now all this change has by no means come about of itself; travel, enlarged opportunities, have all played their part, but a most important factor in the development has been the wide

In writing a "reminiscence" for THE ETUDE on its shirtieth anniversary, I cannot but reflect on the great progress in Music in America during the lifetime the paper. It has been not exactly a "Thirty Year's War," but certainly a thirty year's struggle, with constant advance as a result. It was fully a generation ago when Dr. Eben Touriee was fighting the good fight with his New England Conservatory. He was a man exactly fitted for the epoch. He was not too far ahead of his public .A man with greater technical knowledge would have failed at the time that Dr. Toursee succeeded. But he was always trying to put knowledge (or lack of it) which he had to deal with at that time. He had founded a great conservatory, worthy choruses. One day he thought that he would lead the amateurs towards orchestral playing. One evening in the conservatory, he said to his choristers and other students: "We ought to try to build up an orchestra. Will each one who plays an instrument meet me to-morrow night bringing the instrument along, and we will see what can be done."

The next night came. The amateurs also came. There were twenty-one of them. There were two colons and nineteen flutes! The orchestra was not an exceptional one, of the teaching of those days.

has formed an orchestra of full symphonic size, made almost wholly from conservatory forces, students and faculty, which has given all of Beethoven's symphonies except the ninth, and has played many programs of the most advanced orchestral character. But probably none of them know ahout Dr. Tourjee's orchestral attempt of almost thirty years ago.

EDWARD BAXTER PERRY.

TO MY OLD AND VALUED FRIEND, THE ETUDE: Cordial Greetings and Best Wishes for its Thirtieth Birthday Anniversary; with eongratulations on its past success and earnest hopes for its continued and increasing prosperity and usefulness.

May 1 permit myself two little personal reminiscences

in connection with The ETUDE in the past?
In the summer of 1885, when I returned from Europe and settled in Boston, I inquired among all ny inusical acquaintanees if perchanee there might be found a real musical journal in the United States; one devoted to the advancement of musical culture and atelligence, rather than to the interests of any clique commercial enterprise; one which ranked progress above dollars and could be depended on to give a fair hearing to all honest opinions in connection with the advancement of musical art. I was referred on all hands to The Etume. I found it a small modest publication, with a limited circulation and influence, but honest and progressive, and with great promise for

Since then I have been a regular reader and a frequent contributor to The Etude, and have watched ts development with unfailing interest,

In 1895, just ten years later, I made a concert trip one hundred and eighteen dates; and for reasons of my own I took pains at every point on that trip to make careful inquiries as to what musical publications decrease in 1913 serents realise that the best in-that among teachers, students and amateurs as well, strucks as the ecapaths of drawing forth the child's as against one copy of all other musical publications

combined. This seems to me conclusive evidence the THE ETUDE had found and filled an important place in the musical life of the country; and I have always been glad to identify my work so far as possible

I believe the aim of this publication, and the gratify, ing results which it has been largely instrumental in producing throughout the country, might be summed up, in six words: "Better Music; Better Teaching:

PERLEE V. JERVIS.

In common with all the readers of THE ETUM extend to its editor my hearty congratulations and hear wishes for many years of prosperity and helpfulness To me, one of the most significant events of the past thirty years, is the growth of THE ETUDE from an unknown quantity, as represented by its first num. her, to a magazine easily the first of its kind in the United States, if not in the world.

The important part which it has taken in musical education cannot be overestimated—it certainly has been a potent factor in my growth, as it doubtless has in that of many of my fellow musicians. I well me member with what fear and trembling I sent my first effusion to the editor, some twenty-five years ago. To my surprise, the acceptance of the article was account panied by a kindly letter from Mr. Presser, in which he asked for more copy and at the same tin out some of the defects in my writing while he noted the strong points. To the encouragement of Mr Presser I owe whatever success I may have had as a writer. I hope that I may have helped, in a small measure, the readers of THE ETUDE as much as my fellow writers have helped me.

As a boy in a small country town, one of my first teachers was a lady who, to her duties as a minister wife and housekeeper, added that of a piano teacher Where she picked up her slight knowledge of music I know not, but I do know that she was responsible for many bad habits which it took me years to eradicate later on. It was quite the usual thing for her to carry on her household work while giving a lesson. She would often bring her cake bowl into the parlot, and, while vigorously stirring a cake, at intervals beat time on the bowl with her spoon. A mistake in my playing was rewarded with a cuff on the ear or a rap on the knuckles, accompanied by very intemperate language for a minister's wife. Doubtless I justified it! I mention this incident as an example, and by no means

This town to-day supports some excellent teachers In the same conservatory at present Mr. Chadwick who, it may be said, are all subscribers to THE ETUE

> ETUDE JUBILEE GREETINGS RECEIVED

TOO LATE TO BE INCLUDED IN THE REGULAR COLUMNS.

When the ners of The Eruph Jubilee first come of we tere thereal showered with the most corfol compelling sentiments showered with the most corfol compelling sentiments of the sentiments of the courred to set that it would be a fine plan to publish some of these. Some arrived too late to be included in the representation of the sentiments of the sentim

Congratulations and best wishes for your good work May THE ETUDE continue to prosper.

XAVER SCHARWENKA, Eminent composer, pianist and teacher (Berlin).

Accept my best congratulations. THE ETUDE has my best wishes for the continuation of the good work for many, many years to come and my best thanks & a small unit in the mass of beneficiaries, for the noble

Eminent composer, conductor and teacher (Philadelphia Hearty congratulations and best wishes for the continued success of THE ETUBE.

DR. H. J. STEWART, Eminent composer and teacher (San Francisco) Hearty congratulations from one who has had a deep interest and spirit of friendliness for THE ETUDE from its beginning to its world-wide recognition of to-day May its future be even more successful than its past.

SAMUEL L. HERMANN, Director and teacher (Philadelphia). I want to express my appreciation of The ETUDE. have no doubt that I owe my success as a teacher to The Etude and its founder, Hearty congratulations.

Mrs. U. B. White.

Mrs. U. B. White.

Teacher (Rangoon, India



[EDITOR'S NOTE; This article is the third in the present series by Senor Jonés, Students should not fell to secure the previous articles as they give a very comprehensive outline of the development of the art of piano playing from the very earliest beginnings. Senor Jonás resided in the United States for many years, but is now charged in teaching in Berlin. He is the teacher of the remarkable prodigy, Pepito Arriota.1

DEVELOPMENT IN THE EIGHTEENTH CENTURY.

We seem to have strayed far from piano playing. and yet how can one be a really fine pianist, a musician and ignore or deny the influence of the other arts on music? Is it rash to presume that because these arts reached a height of sublime perfection, the genius of Johann Sebastian Bach and of Handel (both born in 1685) was stirred the more to accomplish their formidable task, nobly executed, of raising the art of music to the level of the others!

We now reach the eighteenth century, which brings a rapid development of pianistic technic. Domenico Scarlatti and Muzio Clementi, 1746, inaugurate the era of the virtuoso proper. Scarlatti's piano works are intended, almost without exception, for the display of technic; it is still scales, arpeggios and passage work: double notes and passages in chords appear seldom, but he exploited considerably the crossing of hands in skips, taken at a rapid tempo, which, trivia as the innovation may seem, gave great brilliancy t. the playing and a new outlet to technical proficiency Towards the end of his life he grew so fat that h could not cross his hands any more on the keyboard and could not play his own pieces. "Served him right will undoubtedly be the expression of the young ladwith her hair down her back, who strives to hit more than two accurate notes in his lovely, joyous Sonata in A major.

Clementi's aim was further to develop technic. His passage work requires more strength of fingers and wrists; he gives attention to the playing of thirds, although sixths and fourths do not yet appear to any extent. His Gradus ad Parnassum marks the beginning of modern piano playing; it is a work of lasting value, Contemporaneous with Clementi were Haydn 1732, Mozart, 1756, and Beethoven, 1770

There is no need to tell the reader what these three names mean for music. From a pianistic standpoin Beethoven's Sonatas and Concertos represent a new apex in musical literature. The facile, none too strong fingers and wrists, that play with charming grace the productions of all the older writers, and even the fluent Sonatas of Haydn and of Mozart, fail here entirely.

Conceived by a mighty mind, depicting the entire range of human emotions, with the orchestra ever present in their wealth of color, and in their disregard of technical difficulties, the piano works of Beethoven compelled a new manner of piano playing. Virile rugged strength allied to feminine (not effeminate) grace; strong, yet supple fingers, wrists and arms great forcefulness of accent and delicacy of touch, all these are needed when playing Beethoven; but more than that: one must have lived-for the canvas on which he wields his mighty brush is so large that too young eyes cannot understand its heroic proportions

Czerny's name (1791) appears strange at this juncture, yet he was a pupil of Beethoven, and not only has he written pedagogical works to which the new generation of pianists owes much, but he was himself the teacher of Liszt.

We are now in the nineteenth century, and the piano for which Bach, Händel, Haydn, Mozart wrote the the favorite medium of expression. Schubert (1797),

von Weber (1786) have lavished on it the richness of their creative genius. And here, as we did before Back and Beethoven, we must again pause; for a quartet of tone poets appears, with whose advent the piano gains the unique and universal position it occupies to-day,



ALBERTO JON-AS.

A FAMOUS QUARTET OF PIANO POETS.

Mendelssohn (1803), Chopin, Schumann (both born in 1810), Liszt (1811) wrote mostly for the piano and endowed it with a literature so vast and varied as to create for our instrument again a new era, the richest and most brilliant it has known. As creators of a new style of piano playing, Chopin

and Liszt both stand out conspicuously; the former through the wonderful originality and boldness of his tone creations, his yearning, heart-searching melodies, the depth and strength of his utterance, alternating with such loveliness of poetic expression as completely to sway and suhjugate our willing selves. Beethoven wrote vast problems and struggles of mankind against fate, and his joys and sorrows are so big as to be meant for the entire human race, and therefore we, single individuals, sometimes fail to understand him. Chopin wrote for the heart of man and woman. All of Wagner's genius. He gave to the virtuoso, by his

that can gladden or pain he wrote, and with what appealing accents l

In his works, and they are nearly all for the piano, we live our lives again. Not one string of our heart does he leave untouched, and with what a delicate, womanly hand! But he can also pulsate a lyre of iron, and none is more manfully eloquent than he when (as in his great Etudes A minor and both of the C minor) he hurls forth his passionate, throbbing protest against Poland's downfall,

None can exceed the heroic and martial valor of his great soul. In his Polonaises F sharp minor, A flat major, A major, C minor, reverberate the tramp of armies, the boom of cannons, the sinister howl of grim war. Chopin, the morbid dreamer of Nocturnes the elegant composer of aristocratic waltzes, we all know; but not all have as yet fathomed the might and sweep of his greater works: the Fantasie in F minor, the four Ballades, the four Scherzos, the great Polonaises, the Sonatas in B flat minor and in B minor, the Etudes and some of the Preludes and Mazurkas. piano technic has had to grow because of him; scaies in thirds, chromatic thirds, fourths, sixths, the boldest passages in octaves, arpeggios of superoctave range coursing through the entire keyboard, call for endurance and strength as never before.

LISTY AND DURINGTEIN

If Chopin is the poet, Liszt is the virtuoso, par excellence, and both he and Anton Rubinstein (1829) will ever stand as the two highest exponents of piano playing. Anton Rubinstein at the piano was a lion; an onrushing whirlwind of fury and passion that no barriers of technical difficulties could stay: the breadth and sweep of his playing were appalling and thrilling. yet the lion's paw could caress the keys with a touch like velvet and what a tone he drew from the piano! Liszt, on the other hand, was the magician evoking all the splendor of the East; its hot, surging voluptuousness, the dazzling brilliancy of gorgeously set gems. But he could also let loose all the lightning and thunder of a torrential temperament, and his playing, in the palmy days of his virtuosity, is said to have exercised over his hearers the same witchery that was

Saint-Saëns, himself one of the greatest of French pianists, and whose piano compositions especially his concertos, have enlarged not a little the brilliant and effective repertoire of the modern pianist, says in his Portraits et Souvenirs: "One would hardly believe with what radiance, what magic prestige the name of Liszt appeared to the young musicians during the early days of the Imperial period: a name so strange for us Frenchmen, sharp and cutting like a blade of steel, raversed by its slavic Z as if by the flash of lightning. As an artist and as a man he seemed to belong the the legendary world.

"The majority of the pieces which he had published seemed impossible of execution to anybody but him, and they were so indeed according to the precepts of the old method which prescribed immobility, the elho immovable, near the body, with a limited action left to the fingers and to the forearms, The influence of Liszt on the destiny of the piano has been immense; I see nothing to be compared to it except the revolution brought about by Victor Hugo in the echanism of the French language. It is more po erful than the influence of Paganini in the world of

LISZT'S ACHIEVEMENTS

This is true, but not only as a virtuoso has Liszt achieved a revolution in the manner of playing the piano. In every direction has the powerful influence of this remarkable man been felt. He transformed, ennobled the transcription for the piano of songs, organ pieces and orchestral pieces, so that they have become an accepted part of the higher piano literature, instead of being, as they were before him, musical atrocities. He invented new, better ways of musical annotation; he taught: and his pupils, through their own well-earned fame, have proclaimed the pedagogic genius of their master. He created the symphonic poem; he wrote a book on Chopin which better portrays the Polish genius than any other work written about him. He made us know Schubert, Schumann, Chopin when the public, accustomed to the insipid fare of former days, rebelled at first at the daring innovations. He also made known to us the Beethoven of the last Sonatas. He gave to Wagner such help of friendship, money, artistic support in producing his operas, such untiring efforts in his behalf that no small thanks are due him for the final success

am the stamp of the man of the world, culcaserly accepted in the highest circles Wall School in plano technic grows more massiv and passage work, but a more till in while double notes and chords

I can be time of Last and Rubinstein to ours a virtues, all nationalities, has some on and it were till to quote names known In the time to e a love among the and publication of the master works written for the same base grown as a winderful manner. This has been a small column and appreciation I have were to room all countries of Europe and all

Onto both have women signiff entered the field as meet with what brilliant success the The Carrier Loupoff Sophie Menter

THE PUTURE OF PLANISM

We have they are red at our present day and, as I

To H will be finers bring to to a large and bear were barrie and feet will be able to many work men in the passent dies now, and the r with greater effects, with vir und now sought corts will be received, the tone will be sustained, it the state of a preficed new by blance of every and f and barraments. More than and and it will be provided for one person the strike of the or possibly all as term and the will 'clay" alone torse malescence remarks for many and brobestra

the state of the bumble line and with Paulinne and Claude Verste place. Alreads we have estrained in mechanof tend what a searce! about the beaution work the molect to its in-Will the left of the greater at granichil and the the beautiful many works at arred comments shall be futer concrations, age of a limit and major 1. Our one do not believe at The contact of the co Nor the I believe that the love for music stuthe teach r will be lessened in

V ments

This was the importal and of Stratford in Avor The same promise that he was in these time poems, there is a ble and to the left to as as a priceless legacy by the master poet in m

It is tell if a meltered teacher that on e upon a , - a see n'r sht fir his resperte n an rigian Gent relay wir the manuscript e te tie fter rate w re tra litten l were during the fire each and every in s of the rest of a parallel from the work! the manuscrift with the wirds. You have all le faults f a' l'e composers."-Homer A. Norris, Etude Jubilee Greetings

THEFTEE

World-wide Congratulations from Etude Friends

(Continued in alphabetical order from page 8)

but solid musical culture reaches higher permanent levels and wider bounds mainly through the activity of teachers and students. In view of the democratic manner in which The ETUDE addresses itself to all concerned with music, spreading broadcast the thoughts of the greatest musicians and at the same time giving careful attention to the simplest wants of beginners, I regard THE ETUDE as the most widely influen-

ALBERT ROSS PARSONS Emment Teacher (New York)

Congratulations upon THE ETUDE'S Thirtieth Anniversary. May it live and prosper many another thirty

Cordial congratulations upon your jubilee. The Ell to is one of the most interesting and useful of musical journals, and I am certain that you have con-

Put me down as a friend past, present and future of THE ETHER. I have always read it with greatest interest. With best wishes,

THE little as a musical magazine to those interested

In congratulating THE ETUDE heartily upon the farcolong and extraordinarily thorough work which the journal has done for real musical education, I feel that the musical world owes a debt to The ETUDE for its great server in promoting culture. May it continue for many years to come with the same strength and ampletone's which has marked its past.

Hearty congratulations and best wishes for a pros-

FREDERIC W. ROOT, Teacher and Writer (Chicago),

Accept my heartiest good wishes. If ability and mittring diligence has ever been crowned with success, it has never been more deserved than in the case of THE ETUBE, a musical journal, excellent in every respect The whole musical world will participate in congratulating it at this time, but no one more heartily

EDUARD SCHUTT.

THE ETLIP was the proneer in its field. It estabhished a standard and maintained it with constant progressiveness and improvement. If I were asked to mention the most potent factors in our general musical uplitt-reaching out ion the main traveled roads and year, ways of our professional activity-I would name The Ert of as heading the list. Accept my heartiest

> Wilson G. SMITH. Emment Composer (Cleveland, Ohio.),

years' war. I know that you have had thirty years of peace The ETU E deserves it, and I congratulate it

JOHN PHILIP SOUSA.

Eminent Bandmaster (Everywhere).

Great artists create waves of en:husiasm that follow To have influenced thousands of students for a genin their wake, as the tides of the sea follow the moon; eration is a life work allotted to but few men. Accept my hearty congratulations and best wishes.

R, HUNTINGTON WOODMAN, Eminent Organist and Composer (New York

Best wishes for the Jubilee of THE ETUBE View Crescat! Floreat!

LUIZA TETRAZZIN Eminent Singer (Milan)

I congratulate you most heartily upon the thirty yes inbilee of your highly valuable monthly journal. You work has proved of great educational benefit to public as well as teachers. THE ETUDE is an encouraging example of progress in musical journalism. EMIL SAUER

Eminent Pianist (Dresden).

To THE ETUDE upon the occasion of its Thirty Year Jubilee, good luck and all best wishes, ERNESTINE SCHUMANN-HEINK, Eminent Opera and Concert Singer (Caldwell N 1

The number of young minds whose awakening curiosities in matters artistic have been stirred and satisfied by THE ETUDE must be incalculable. I con gratulate you most heartily on the brilliant success these thirty years of musical pioneering, during which you have spread valuable information, stimulate thought and fostered enthusiasm, the alpha and omega l always take advantage of occasion to recommend of all human achievement and particularly art. SIGISMUND STOJOWSKI.

With best wishes for the continued prosperity

MARCELLA SEMBRICH Eminent Singer (Berlin

Eminent Pianist (New York).

The sensible development of musical taste in the broadest sense of the word, the mission of providing the knowledge that leads to ability has been the constant aim of THE ETUDE since the very beginning. The way in which this aim has been attained should bri the congratulations of all earnest musicians to the home of THE ETUDE. Best wishes and the hope that other may do as I have always done in telling my musica friends to become regular ETUDE patrons.

Educational Writer (New York)

Hearty congratulations to THE ETUDE, I has always read it and always considered it a fine pape and never so good as just now.

CHARLES E. WATT.

Editor of "Music News" (Chicago,

THE ETUDE has a clear title to jubilate over the go work it has done to all engaged in the musical work Nowadays thirty is considered the prime of hum life, but there is no age limit to THE ETUDE et should it reach that of Methuselah. Hoping that will and that its prosperity will increase with ever

George P. Upton.
Eminent Critic (Chicago)

Accept my warmest greetings on your thirty jubilee. It is a matter for congratulation that so cle Thirty years is a long time. There was once a thirty nal, going into homes of musical people all over a long time. There was once a thirty nal, going into homes of musical people all over the long code, 1897. a journal has made such a great success. Such a journal country is bound to do a great deal of good, especia in the smaller towns where advantages are few far between. May you live long and prosper.

FANNIE BLOOMFIELD ZEISLER.

Eminent Pianist (Chicago



HERBART

1776-1841

"The Father of Educational Psychology."

PESTALOZZI was a re-

former rather than a

psychologist; but he was

that any valid science of

on psychology. He was

pupils and adapted his

methods of instruction

understood them. His

true successor is found

in Herbart, the philoso-

a careful observer of the

well aware of the fact

education must be based

an

pher, psychologist, and nedagogical expert. Herbart, the son of a

statesman, was well trained in the home before he entered the schools, and had during the entire period of his life the most favorable surroundings for his intellectual growth. His mother studied the Greek language in order to help her son in his studies. He received his doctor's degree from the University of Göttingen in 1802. He had previously studied also at the University of Iena. Before his graduation he had acted as tutor for several boys, and his interest in pedagogical methods had caused him to visit Pestalozzi. He had made written reports on his own methods and observations, and had written an essay on Pestalozzi. From 1802 to 1809 he lectured on pedagogy at Göttingen. During this period he published his book on The Chief Function of Education. In 1809 he became the successor of Kant as Professor of Philosophy at the University of Königsburg, where he lectured for nearly a quarter of a century. He then returned to Göttingen; where he lectured until his death. At Königsburg he established the first university school for teachers, in which many of the most successful of the Prussian principals and teachers were trained. His was the uneventful life of the scholar, the university professor, and the author. It is his chief distinction that he developed a system of psychology, and upon that system he based his educational theories. His method has been most fruitful, and his psychology with some modification is still the basis of most pedagogical systems. The great authorities on education in America are nearly all Herbartians.

HERBART'S VIEWS.

Rousseau had exalted the "natural methods" of observation and experience in his violent protest against the excessive traditionalism of his day. He made little of instruction, and everything of natural development. Locke and others had made too much of systematic, formal instruction, and exalted the intellectual authority of the teacher. Herbart criticized both extremes. He argued that the "natural" man would find himself unfitted for social life, and the strictly conventional man would be so nearly like other men that he could be of little use to society. The strictly "natural" man would go on repeating the blunders of the past, learning nothing from other men's experience. The "conventional" man would be so completely under the influence of the teachers of to-day, and would depend so little on his own personal experience and observation that he would simply prolong the errors of his own generation. True education must avoid both extremes; it must respect tradition sufficiently to keep one from repeating the blunders of the past, and have individuality enough to make some real advance possible. There must be some promise for the future

as well as a solid basis in the past. So Herbart argued that equal prominence should be given to "absorption and "reflection." By "absorption" he meant the yielding of the mind of the pupil to acquisition of facts and ideas. By "reflection," the assimilation of those ideas and facts. Such reflection would preserve individuality, because in such deliberate reflection the objects emphasized always depend on individual choice. Reflection, therefore, involves rejection of such ideas as the pupil's mind cannot adapt to its own ends. All this would apply to music teaching. How to give the pupil the advantage of traditional interpretations and methods without making him conventional, how on the other hand to develop his individuality without making him crude, unpolished, barbarous is our problem. The "conventional" musician is like all other musicians and has no message for the world. The "strictly original" musician repeats too many of the wretched blunders of the past without knowing it, or without caring. Either extreme is a failure. The one is of no advantage to society, contributes nothing, counts for nothing; the other is not likely to gain the ear of society. whatever his original message may be. And much of his vaunted originality will prove to be of little worth.

SPECIAL FEATURES OF HERBART'S METHOD

1. The teacher must help the pupil to understand his present stage of development. He must assist him to distinguish the ideas already in his possession.

2. New material must be presented clearly. The good teacher must know how to distinguish things that

3. The teacher should help his pupil to group his work around some central subject. Ideas must be made to support each other in accordance with the Law of Association, This Law of Association, or Apperception, the followers of Herbart have tried to apply in various ways. Some have proposed history as the central study. All other studies would then be grouped around history and become phases of that subject. Others have urged science, others geography, others economics, others social life. Many music teachers have found the historical method most

4. Herbart put great emphasis upon the importance of interest as the only emotion that really assists observation and reason without in any way hindering them. By exciting the interest of the pupil, indifference and stupidity must be overcome. In a large measure the good teacher is able to control the interest of the The last word of pedagogy is, "Make your instruction interesting, and do so by making it clear, and by showing its connection with the whole of life.

HUGO WOLF'S METHOD OF COMPOSITION.

THE following extract from Mr. Ernest Newman's book on Hugo Wolf sheds an interesting light on the methods of one of the greatest composers of songs that ever lived. Hugo Wolf is slowly coming to his own. The melodiousness of his music, its masterly declamation, and the subtlety with which the accompaniment follows the varying shades of meaning in the text are gradually becoming better appreciated, and it will surely not be long before his works are more frequently heard at our song recitals.

"We know that when writing his songs he always conjured up before his mind's eye a realistic picture of the scene; he told Kauffmann, for example, that in the case of Weylas Gesang he imagined 'the protecting spirit of the island of Orplid sitting on a rocky ledge in the moonlight, holding her harp in her hands;' in the second Cophtisches Lied he pictured 'a banquet wise men from every land, singing a jocund, highspirited song and draining their bumpers at each

"He neglected nothing, in fact, that could help him to concentrate his whole faculties upon the little picture to be painted or the drama to be acted, so that his hypnotic possession by it might be complete. He would read the poem one day and reflect upon it until it had entered into every nerve cell of his system, but think very little or not at all of how he would set it. He would go to sleep, and in the morning the song would be already made by some mysterious alchemy-so fully formed that in noting it down his pen could hardly keep pace with his brain, while scarcely a note or a rest of it required to be altered afterwards The poems literally set themselves. Wolf was only the expressive medium through which all the deeper significances that were latent in the poem were made visible and audible."

POSITIVE VS. NEGATIVE TEACHING.

BY EDWIN HALL PIERCE.

In attempting to be perfectly conscientious in correcting all of a pupil's careless errors, did you ever meet suddenly with this discouraging outcomemelancholy timidity, coupled with a marked loss of technical power, movements of the pupil's hands becoming like those of a fly caught on sticky fly-paper? The worst thing about it is, that such a misfortune seldom overtakes the careless and incompetent teacher, but rather the extremely faithful teacher who is well equipped in every respect save in the highly important

The secret of avoiding this unfortunate state of affairs is two-fold-first, all directions should be given in a positive, not a negative form; second, the teacher should never allow himself to feel the least inward doubt of the pupil's ultimate success. To illustrate the first point, I will give a few examples of good and bad methods in correcting common errors:

*POSITIVE TEACHING STRONG AND GOOD.

"There, look out, you "Remember that the sharp found earlier in the are playing that F sharp measure still holds good. What will this note be You always will forget then? F sharp—yes, if your unmarked accident-you please, you will al- als. Be careful. Be ways play it F sharp, careful now! observing now how much better it sounds."

"The effect desired in this passage is that of a crisp, distinct staccato, Listen while I show you, After three years of inand observe the finger- struction, don't you know action by which I obtain the difference between this result. You may not staccato and legato? be able to do this at once, but keep in mind the effect you wish, and in the as you might in cantabile course of a week's practice you will surely get it. tirely leave the key. Don't Remember that almost be so careless as not the whole effect of this notice every sign on the passage depends on it." printed page."

as F natural again, just as I knew you would.

NEGATIVE TEACHING

WEAK AND BAD.

"Look out how you run those notes together What do you suppose those little dots are forjust printed there to see how funny they will look? Don't creep clingingly from one key to another

ALWAYS ENCOURAGE WHEN POSSIBLE.

Examples might be multiplied without number, but these will suffice to make clear my meaning. Please notice that what I have denominated "bad teaching" contains as much actual truth as the "good teaching." t is "bad" merely because it takes no account of the unfortunate effect on the pupil's mind of so many checks and negative commands. Students of psychology have observed the fact that too many inhibi tions of the will tend toward a state of melancholy and muscular inactivity. A very sensitive person may apparently be paralyzed for the time being by too many negative commands. Hence, if you have numerous admonitions to give, be sure to voice them in positive form, that is, as encouragement to do some particular thing, to imitate, to attain, in general, TO ACT, rather than to avoid, to abstain from, to be careful not to, or in general to cease from Action.

WHEN a boy says "he cannot see any tune in his piece," he means that he does not understand the rhythm. Now rhythm is of all parts of piano teaching the most difficult, perhaps because it is the most obvious. Boys generally lcarn "the tune of the piece" by having it played over to them; and they pick it up this way easily enough. But if their natural sense of rhythm fail, and they cannot understand it in that way, it is most difficult to develop the missing faculty artificially, and the attempt I fancy is rarely made. The result of this system of teaching "time" is that boys find the greatest difficulty "making out any tune" for themselves. Even comparatively good players fair to read at sight, because they are so accustomed to have everything played over to them first that they cannot understand the time from the notes."-E. D. RENDALL, in Hints on Teaching.

Musical Thought and Action in the Old World By ARTHUR ELSON

NEW IDEAS UPON MUSICAL PSYCHOLOGY. t han the psychology the port not wholly the system of development along the

nd here goe r a wilz, rinut, etc., by the t number t tiny sensation of the state of the last of the last is the basis a corr la cant. but folk-songs T as a f t, based on the

To the most of the Beethoven t to less rail we find a new part and a little of t la ful character as Som new fact r. like r h ii to be made Rif's pic ur

t would be given the derm to the Larras degree of the some

work in the limit work in the limit several r t c h e l The street of th bracher, but it as far researcement to different at the many the district of the aven style. There is also F 2 TT W possithe real of Children

HOW MUSICAL APPRICIATION HAS DEVELOPED.

In last remark's remark was seen that recognition of of ration ration and posts was the sacf fact t enter a results of harmonic as well to me ed a reach with a where a chord we une to use the other the a k to with we have but When we have the fallowing chird we men' de il delle free per brir et much that a new k of a imited, we at once a ply it, but the key concern will my decessor, just as two ter clim lines form a limit

Marnelle's theory that musiel apporten ha develor al g the overtines.

making seventh chords usual; while the moderns rely on perceptions of ninths and even more advanced bord. While this is true, it is hardly fair for Marnold to consider it a final justification of certain composer. Because a new chord grows familiar, it does not signify that the old effects are superseded. They should be merely amplified; composers should use the full range of possibilities, and not limit themselves to a mere revel in what is new and comparatively strange. In this respect a Debussy and a Schonberg show themselves extremists, where a Wagner or a Liszt was broad enough to blend the old effects into the new, and build on a solid foundation.

The recognition of relation of effects, then, lies at the basis of musical perception, unless we are going to create a new system of music. Thus we have grown to a point where a unison melody will imply its own harmony in large degree. The reverse is true, that The mind naturally takes the simplest ourse first; but it is for the composer to give us omething more ambitious. When we hear the music f the masters, we see that it is better than what we could have written. The secret is, to some extent, for any time, without having a "mind-stream" of other things suggesting themselves. So in music we note a themselves should have variety without continued abruptness. In fact, this variety and contrast, this constant solving of relation puzzles, applies also to rhythm and all other factors in music

It is another matter to say why certain of these ear solves them. One would be pleased to have expert psychologists attack this problem. In general, one may changes, if not too abrupt to be followed, would heighten interest, while a return from complex to simple (in its briefest form a cadence) would give the satisfaction of a solved problem. Chords that suggest solutions are particularly expressive; and among these irst place goes to those that suggest the tonic-i, e., the dominant, the dominant seventh, the sub-dominant, and the sub-dominant triad with the third below, or seventh chord of the second degree. The major sevonth, as found on the fourth degree of the scale, is noticeably strong in effect. That on the first degree is le's pronounced, being nearer the tonic. An example strong chord expression may be found in the theme in the second part of Chopin's 12th Nocturne-



The last five chords give the pronounced major seventh, the inversion of the seventh on the second degree, two sub-dominant forms, and the tonic; while the first two changes of chord were brought about by the movement of a single note through one degree, and the two later changes were almost equally simple. It seems from this as if the secret of expression would lie in unexpectedly great harmonic changes, produced by simple means, and proceeding from complex to simple formations. But that may be only one of many methods, and it may be that not everything built on that plan would prove attractive. Meanwhile one would like to see recognized authorities take up this subject

MUSICAL NOVELTIES.

Musik praises the three piano pieces, Op. 11, and seems to think that Sch others is enlarging the possibilities of the state o the pranaj but one may doubt the colargement. The powers with an appeal to the natural emotions. words of her own for "good," "bad," and other terms and a child's oxidulary. It is a safe bet that she gave these up in later life. But the composer need never the composer need renounce his pechair months. (i) in music some one will always be teady to worship what is new and strange. Schonberg's trick of having the right hand trange. Schonberg's trick of having the right hand prois miselessly on octaves above the left hand notes, tween them should be short. til let the strings vibrate in sympathy with certain

overtones, may be effective, but has no great value. overture shows humorously the non-musicianship of

The pre-classical period, he notes, was accustomed only M. Jourdain. Act I has a serenade, a pastoral duo. to the tifth overtone, and relied on triad effects. The minute with the darcing master, a taitors dance, an owner of the series, so on. Act II brings the Ariadne entertainment. so on. Act II brings the Ariadne entertainment, given by M. Jourdain. The thirty-five players have hard work, but the score seems interesting. If the Rosen. kavalier is a labored echo of Figaros Hochseit, then Ariadne may be a fantastic reflection of Die Meister, singer. But D'Indy was wise in saying that Strauss is a follower of Berlioz rather than of Wagner. Richard the Lesser does certainly "cipher with notes" He is now said to be writing a ballet on a biblical subject connected with Joseph. New operas include De Lore's Trois Masques, Grel-

linger's Hans in Schnockeloch, and Giordano's Madame Sans-Gêne. Puccini's next is to be called "Gayety of Heart," while two of Mascagni's are Cleopatra and The Rose of Cyprus. Madrid will hear operas by Breton, Del Campo, and Arregui. Madrid orchestral composers include Calés, Villar, and De La Vina Reger's new Romantic Suite will be given at Dresden Berlin heard Van der Pals' violin concerto and Bauss. nern's third symphony, while the fourth of Sibelin proved rather a puzzle to London, D'Indy's Jour d'été dans la Montagne was much liked in Paris,

A Richter story seems of interest. Richter was great horn-player before conducting; and when Wagner submitted to him a hard passage from the Meiste singers, he proved it practicable by playing it. Late at a Munich rehearsal led by him, the horn-play balked and called the passage too difficult. Richter a once seized the instrument, played the phrase, and shamed the man into his duty. Oddly enough, the recalcitrant one was the father of Richard Strauss who now makes the players work harder than ever.

THE INCOMPARABLE BRAIN-TRAINING VALUE OF MUSIC.

BY ALBERT J. SILVER

(The following from the well-known teacher of music and writer in England is worthy of serious attention .- EDITOR OF THE ETUDE,)

THE union of directors of music in secondary schools in the United Kingdom, with the cooperation of head masters of the great Public and Preparatory Schools, are making an organized effort to train boys of the upper classes in reading music at sight.

There is no doubt that the recent musical awakening in Great Britain has revealed the existence of a low of music, together with a power of appreciation which, after the neglect of nearly four centuries, is a very striking phenomenon. In no part of the country, and in no section of society, has the attempt to foster good

musical taste and good chorus singing been a failure But more than this: in some of the most unpromising districts of rural England it has been found that class teaching of sight reading has done much for the general quickening of brain activity among children apparently inaccessible to all other forms of intellectual stimulus and, indeed, no estimate of the value of this effort is worth anything which does not include the fact that it is distinctly a form of brain training.

It is affirmed that the intellectual training of any young boy, no matter how quick or how slow his faculties may be, will benefit by a continuous course of sight reading in class, through the years from 9 to 14. Moreover, in the case of the slowest boys, it is found to be

the one influence to which a response is never withheld. They hold that it is a mistake to imagine that for a considerable number of boys the study of music would be a uscless expenditure of time. The present tendency s to encourage all-round as distinct from specialized training and that what constitutes backwardness in young boys is not lack of knowledge at a certain age. so much as the incapacity to attack the simplest prob-Among novelites, Arnold Schonlerg's works express achievements. This state of mind is far from sources. the word in its fullest sense. Leonlard Welker in Die mon among boys of 14, and is exactly what a course

The essential importance of the sense of rhythm and

They hope that if only some scheme of cooperation between the Public Schools and the Preparatory Schools can be set on the set of the schools and the Preparatory Schools can be set on the set of the liradine and Varas seems to be going well. The can be set on foot, the result will be an intellectual quickening of the social life of the upper classes.

The Etude Master Study Page

RRAHMS' PERIOD.

THE Germany of to-day is a strong fed-eration of German states under the imperial dominion of the Kaiser. One hundred years ago Germany was no more or less than that section of Europe tenanted by people of the German race, divided into small kingdoms and principalities, of which Austria was always considered a part. It had suffered from the terrific blows that Napoleon delivered to his enemies and was staggering along under the influence of the reactionary Austrian minister Metternich, who was so suspicious that he even prevented musical festivals with the fear that they might be revolutionary gatherings. The political renaissance of Germany really began with the entrance of that master of diplomacy, Otto von Bismarck. When Brahms was born Bismarck was at the beginning of his iron career. Under the great Chancellor, Prussia became the force which resulted in the German Empire in 1871. All these things occurred during the life of Brahms, and it is not difficult to believe that much of the great power which marks his works came from the dynamic political atmosphere of his time, an atmosphere also capable of influencing a totally different type of composer such as Brahms' great contemporary, Richard Wagner.

BRAHMS' ANCESTRY.

BRAHMS 'ANCESTRY.

Brahms' family name appears in some forms as Brahmst, At least it may be so found upon the program of a concert given in 1840. The master's father was an able but little moon mastein. Johann brahmstakes, and the state of the state of

BRAHMS' BIRTHPLACE.

As you look upon the ramshackle building in which limbs was born, it should be remembered that. The so many other German edifices of the kind, it roll of the remember of the

Brahms' first teacher was a pianist named Cossel, who gave the boy his first lessons when he was seven years old. At ten he was so advanced that he played a study by Herz at a Charity concert. During the same year his self-sacrificing teacher, realizing what splendid talent the boy had, took him to the nearby

THEIR FIRST MEETING.

city of Altona to Marxsen, who had been Cossel's own teacher in the past. Brahms played for assured that he had better continue under Cossel. However, his father's friends were not satisgiven in the Bier Halle "Zum Alten Rabe." the proceeds of which were to be applied to the education of the young musician. With the requisite funds in hand Marxsen was approached again and consented to accept the boy as a pupil for one lesson a week,



"Blessed is he, who without hate shuts hunself from the world."-GOETHE.

but stipulating that he should also take two lessons a week from Marxsen's former pupil Cossel. Finally Marxsen took the boy under his care, teaching him without compensation. The world owes a great debt to Cossel since it was only through his magnificent self-sacrifice that this was brought about, and through his persistence that the parents of the boy were prevented from sending him upon a tour as a prodigy, which might have proved ruinous.

Marxsen was a thorough musician who had had an excellent training in Vienna. He took an unusual interest in the boy and saw to it that his general education in the regular school work was not neglected. He

obliged him to transpose long pieces of music at sight.

At the age of fourteen Brahms gave his first concert,

Rosfnhain
Dohler
Hnon
J. S. BACH
JOHANNES BRAHMS
ist the Hungarian

violinist, Eduard Remenyi, a great relief from his previous years of musical hackdom, teaching at the rate of twenty-five cents a lesson and playing in lokals (cafes). Remenyi introduced Brahms Joachim, who recognized his great talent. Joachim in turn introduced the young composer to Liszt and to Schumann. Schumann was immensely impressed with his works and wrote an article lauding Brahms in the 'Neue Zeitschrift für Musik." entitled Neue Bahnen (New Roads). During the four years, 1854-1858. Brahms was Court Music Director for the Prince Lippe-Detmold. In 1862 Brahms went to Vienna to be near his friend, Theodor Kirchner. In the Austrian musical capital he was honored with the post of Director of the Sing Akademie, and later with that conductor of the Gesellschaft der Musikfreunde. From 1864 1869 he spent part of his time in Hamburg, Zurich, Baden-Baden and other cities, but Vienna became his ultimate home. He made numerous tours as a pianist. but his playing was for the most part too serious in character to win him the great enthusiasm that the virtuoso expects from the public. His life was marked his natural distaste for notoriety and the turmoil of the world. He ignored the degree of Doctor of Music when it was offered to him by Cambridge

University (1877), but accepted that of Ph.D Knighted by Prussia (Order of Merit). He was the polar antithesis of Richard Wagner, to whom tranquility was a welcome but an unattainable attribute. The difference between Brahms and Wagner was the difference between the silent

majesty of peace and the glorious clamor of war. Yet Wagner unquestionably placed himself and his music in more definite contact with the human needs of his time than did the ascetic Brahms, working in art principles often far to complicated for those of more frail intellects to comprehend,

BRAHMS' PERSONALITY AND APPEARANCE.

Brahms' appearance was impressive despite the fact that his head was abnormally large and his body small and stocky. His complexion was ruddy, his eyes blue and penetrating, and his hair slightly gray in his advanced years. The fact that his name appeared on several church registers and that similar names of other branches of the same family have been found in records of different churches apparently contradicts the assertion that he was of Jewish ancestry. Brahms was inordinately fond of walking, particu-

larly walking in the country, after the manner of Beethoven. He rarely missed a day without a stroll of some length. Mountain climbing was another of his favorite pastimes. As he grow more fleshy in his later years he found climbing difficult and would often stop his friend to see some remarkable view when he was really "out of breath" and unable to go further. He was so fond of the open air that he always made it a point to dine in the garden when the weather permitted. Brahms was somewhat careless in his dress, and for this reason avoided any form of society where he might be obliged to abandon his free attire, often accented by a picturesque loose flannel shirt without a tie of any kind and a broad brimmed soft hat, which he wore in his hand rather than upon his head. Indeed, he is said to have avoided a trip to England to accept the proffered degree of Doctor of Music from Cambridge University, because he feared he would be obliged to wear a dress suit. Indeed, he was one of the most striking figures of the Vienna of his day He would often appear with a somewhat dingy. brownish-gray shawl thrown over his shoulders and lasped in front with an ordinary pin. Brahms was naturally retiring and was fond of quoting Goethe's line, "Blessed is he who without hate, shuts himself

Although Brahms avoided notoriety he had many friends and enjoyed a controversy above all things. In his youth he had a tendency to be brusque and sarcastic, but with later years this irrascability was softened by good humor. Brahms was a man of wide interests. He was keenly alive to the great innovations of the nineteenth century, the telephone, the telegraph and the phonograph. Brahms was kindly to his servants and such a lover of children that he often permitted them to impose upon him. Once he was seen on all

> a small hov who, whip in hand, sat astride the master's back, Yet, like Reethoven, he never married. He disliked ceremony of any kind and escaped it whenever pos-

BRAHMS AS A PIANIST.

A casual examination of Brahms' pianoforte once that he employed chords that ofttimes seem ventional chord masses utilized by the average composer that the piance



no new new yers complicated ar f ih l. and signi ican exten-w kniwn toat Brahms de P d re ki or even Chopin, when ' alms was a very it it it lield me entiralled." nt drept impressed. Vet w an alone at the Schin When the party is there playing ducts?

BRAHMS AS A TEACHER OF THE PIANOFORTE.

the of Mary and he become May has written ble of the master in it she a n r that no teacher

the second of th a part of uring, he was not only clear, really and and to all by the abort at possible methods. I to the was university in of women were made to be hand; he was

r with a S on 1 1 - 1 of his at the second many to the little in before the named 'Yes. the same of and at ar bearing me play through with the land and equalize my tinthrough an entire the second of the one showing and a sold as an infly death man, and octaves. n = 1 with a them. indithe rest of the far the less being in the

the west was I should rather sill tan seem in, and that to him-

m pr s a written but n pr s a written but n pr s a written but n pr s a pr s with the re-

He may never wright more buildent but of av hill or let and or negel One or of our its organization of the said it loss of come in a week per in felly wreky

He was neared and other than an agering - relie on all my segret as areally as my the the white with the bound as I placed to some of - interes - atken - in bank it. I imme at I detail to I had used the e market and wall at I were said that I must not change

part of sch lesson was generally devoted to Bach, to the West Tempered Claster or the English Suites; and as my mechanism improved Brahms gradually increased the amount and scope of my work, and gave more and more time to the spirit of the music I studied. His phrasing as he taught it to me, was, it need hardly w said, of the broadest, while he was rigorous in exacting attention to the smallest details. These he sometimes treated as delicate embroidery that filled up and decorated the broad outline of the phrase, with a large sweep of which nothing was ever allowed to interfere Light and sade were also so managed as to help to ring out its continuity. Be it however, most emphatically deel red that he never theorized on these points he merely tried his numest to make me understand and play my piec s as he himself understood and felt them. He would make me repeat over and over again, ten or twelve times if necessary, part of a movement of Bach, till he had satisfied himself that I was beginning to realize his wisa for particular effects of tone or phrasing or feeling. When I could not immediately do what he wanted he would say, 'But it is so difficult, or 'It will come,' tell me to do it again until he found his effect was on its way into bring and then leave me

"Brahms, recognized no such thing as what is sometimes called 'neat playing' of the compositions of Bach, Scarlatti and Mozart. Neatness and equality of finger nicety and perfection, but as a preparation not as an end. Varying and sensitive expression was to him as the breigh of life, necessary to the true interpretation himself of such resources of the modern pianoforte as he felt beloed to impart it; no matter in what partienhave been the peculiar excellencies or limitations of the instruments of his day."

"He particularly disliked chords to be spread unless marked so by the composer for the sake of a special effect. 'No arpeggios,' he used invariably to say if I unconsciously gave way to the habit, or yielded to the temptation of softening a chord by its means. He made very much of the well-known effect of two notes shirred together, whether in a loud or a soft tone, and from his insistence to me on this point that

BRAHMS' FRIENDS

Despite Brahms' matural modesty and constant en-leavors to escape the "lime-light" he had many friends. The best known of these were Remenyi, Joachim, Liszt and Clara Schumann, all of whom are well known. Theodor Bilroth, one of Brahms' most intimate companions, was an enthusiastic musician and writer who accompanied Brahms on many of his walks and who was favored with an extensive correspondence.

J. V. Widmann was another whose friendship Brahms Brahms' great journalistic champion was the renowned Viennese critic, Dr. Eduard Hanslick, whose defence of his friend was as strong as his attacks upon Wagner were bitter. Brahms had a high



BRAHMS' BIRTHPLACE.

admiration for Ernest von Wildenbruch, the Austrian playwright. whose works were especially stimulating to THE BRAHMS-WAG-

NER CONTROVERSY. It was natural that hose who found Wagner's modern i de a s incompatible with their own should seek a champion whom they might put forward as an opponent of Wagner. matter of fact, the entire controversy was fought out upon jour-BRAHMS WHEN A YOUNG MAN. nalistic lines and was

never based upon Brahms was a great personal animosity. Brahms was a great admirer of Wagner and rarely missed a first performance of his works when given in Vienna. Wagner, however, often acid and impetuous, was not wont to regard any competitor in a class with himself.

PRAHMS' COMPOSITIONS

An English writer (Edwin Evans, Sr.) has recently published the first of a series of three large volumes, giving a dutil ed description of the works of Johannes Brahms, Only by studying a work of this kind can one form a conception of the great number of the collected works of this master. His works have been given opps numbers up to 122. There are some twenty-three works without ops Only by studying a work of the stude can one soons a consistent of the work have been given open numbers up to 122. There are some tweaty-three works without open single properties of the party of the

A BRAHMS' PROGRAM. DUET, Hungarian Dance, No. 2..... Grade 4

Soxa, Sapplic Ode ..

C- and an meine Konigin	Grade	Э
CHORUS, The Little Dustman (Female Voices)	Grade	3
Plano Duer, First Movement C Minor Sym-	Oracio	
bh- Sym-		
	Grade	8
Plano Solo, Hungarian Dance, No. 7.	Cando	5
(A Dance, No. 7	Grade	J
1 1AND SOLO, Andante from the First Sonata.	Grade	6
Song, In Waldeing VI Statile WS.		-
Song, In Waldeinsamkeit	Grade	Э
Piano Solo, Ballade, Opus 10, No. 1	Grace	1
PIANO DULT ONLY OF TO, NO. 1	Grade	0

Plano Solo, Valses. Opus 39 (No. 2 and 4).. Grade 4

PIANO DUET, Opus 39 (No. 13 and No. 10).. Grade 4 BOOKS UPON BRAHMS.

Life of Johannes Brahms, by Florence May, two volumes, many illustrations. Brahms by J. Lawrence Erb. Brahms, by Herbert Anteliffe. Johannes Brahms, by Dr. Hermann Dieters. Johannes Brahms, by J. A. Fuller-Maitland. The Works of Johannes Brahms, by Edwin Evans, Sr. (three volumes.



BARCAROLLE IN E MINOR—X. SCHARWENKA. It will be interesting to compare this smaller barcarolle with the larger one by Rubinstein, also in this issue, which Mr. Stojowski has analyzed in such a masterly manner Xavier Scharwenka (1850—), whose "Polish Dance" is so famous, is an accomplished pian ist and teacher and prolific writer. His "Barcarolle" is No. 4 in an "Album of Twelve Short Pieces," Op. 62. This piece is of but moderate difficulty, but it is a gem in its class, with many points of artistic merit. It will repay careful study.

PETIT BERCEUSE-V. DOLMETSCH.

This is a beautiful modern example of the idealized eradle-song. The two principal sections are contrasted strongly: the first is made up of double-note passages, over a pedal point, or drone bass; in the second a soprano melody sings out cheerfully above a rippling arpeggiated accompaniment. While the harmonic structure of this piece is modern and slightly dissonant, it is by no means extreme, and it is decidedly in keeping with the character of the piece. It is a fine bit of writing in the French manner.

VENETIAN BOAT SONG-DAVID SCHOOLER. This is a representative number by a talented young American composer and pianist. It calls for an expressive and tasteful style of rendition. The singing touch should be employed, and considerable freedom in

IRMA MAZURKA-G PIERONI. A bright and effective number, easy to play. Make the grace notes of the first theme very short and bring them in immediately before the beat in each case slightly emphasizing the melody tones. It will be of interest to know that the composer of this piece has seen twenty-seven years of service as a bandsman in the United States Navy.

'WAY DOWN SOUTH-R. S. MORRISON,

This is a clever characteristic piece into which a number of the good old ante-bellum melodies are woven in a manner entertaining and effective. In the opening portion the player should endeavor to imitate the strumming of a banjo. This piece should be played at a moderate rate of speed and with much expression.

COURTLY DANCE-G. D. MARTIN.

A portrait and biographical sketch of this composer will be found on this page. "Courtly Dance" is Mr. example Martin's latest composition, and one of his best. The third theme is particularly good. This piece is to be played in an easy, graceful manner, in the style of a

ELFIN SERENADE-S. F. WIDENER. This is a lively number in the intermezzo style, with just enough of the sycopated rhythm to give it zest. This piece should be played briskly, in a wellmarked manner, with crisp, clean touch. The composer is a successful American writer and teacher,

FLIRTATION-PIERRE RENARD.

This is a vivacious and original waltz movement. which bids fair to rival in success the same composer's the subject matter is handled differently. This piece must be played in a manner to carry out its title. The abrupt pauses and sudden changes of movement all serve to heighten the effect of alternate coquetry and

MY LADY'S PORTRAIT-T. LIEURANCE.

In this interesting caprice the composer endeavors to suggest musically the thoughts inspired by a contemplation of his lady's portrait. It is a musical study in moods. There are three distinct and well-contrasted sections: the opening and closing Andaute, the Allegretto in waltz time, and the slow and contemplative middle section, with its impassioned climax. The piece will make an excellent study in style and expression. It should go well in recitals

TO THEE-A. O. T. ASTENIUS.

This is a tuneful drawing-room piece, suitable for a third grade student. The three themes are all good and well contrasted. This composer has been represented successfully in The Etude on several previous occasions. His pieces are all melodious and lie well under the hands. "To Thee" will make a good home or recital number.

NIGHT FALL-DANIEL ROWE.

This is a very easy teaching piece which has met with much favor. It can be played successfully by pupils but little past the first grade work. It is so tuneful and lies so comfortably under the hands that young students are sure to enjoy it.

IN MILITARY ARRAY-C. W. KERN.

This is an entertaining little teaching piece, all the treble clef. It should go well in an elementary recital, played by a young first grade pupil. The drum effect is very good and the march movement is catchy

THE FOUR-HAND NUMBERS.

E. Ohlsen's "Hungarian March" is a brilliant duet number with the true Macyar snap and swing. It should be played in orchestral style, with verve and en-

"Under the Mistletoe" is one of Mr Engelmann's best waltzes. It has appeared in THE ETUDE previously in solo form, but the four-hand arrangement is even better. It lies in the early third grade,

HUNGARIAN DANCE (VIOLIN AND PIANO)-BRAHMS-JOACHIM.

Joseph Joachim (1831-1907) was the most eminent violinist of the classical school. He was an intimate-friend and admirer of Brahms, and his transcriptions of the Hungarian Dances for violin and piano are really masterpieces. We present this month one of the most popular of the set. It is well worth careful study. It will not prove too difficult for good, average players.

> ONWARD, CHRISTIAN SOLDIERS (PIPE ORGAN)-G. E. WHITING.

This is a fine and brilliant transcription in postlude form of Sir Arthur Sullivan's famous processional hymn. It is woven together in a masterly manner and should prove popular in festal or general use. It is adapted to organs of any size.

THE VOCAL NUMBERS.

Brahm's "Little Dustman" is arranged from an old folk-song. It has proven one of the most popular of all his songs, and is a splendid example of artistic plicity in treatment. It should be sung in an unaffected manner and with feeling.

E. Hildach (1849-) is a fine baritone singer. He is also a successful composer, his songs being much used. "My Sweetheart is a Weaver" is an excellent

Mr. H. Tourjee's "You are the Sweetheart of All My Dreams" is his latest number, a genuine love song. tuneful and fascinating, with a splendid refrain.

WHEN YOUR MEMORY FALTERS.

ONE of the danger signals which nature has provided for us is the peculiar lapse of memory which says to the tired brain, "Stop! or you will run to ruin!" One of our most precious gifts is this very memory upon which all education must depend, although it becomes only a part of the higher scheme of mental advancement

Time and time again there have been instances where musicians have failed to recognize the danger signal well-known "Iris." It is similar in form to "Iris." but and have prodded their tired brains until collapse has resulted. The pianist Prudent, one of the most successful Parisian teachers of his day, was playing in a concert in 1852 and, in fact, was performing one of his own concertos with orchestra. His memory failed him and the whole work became a jumble of noises. Thereafter he was never able to play from memory and was always obliged to play from notes. Dr. Leonard Corning in the medical record has shown that there is good reason for believing that the musical memory is quite different from the memory for other things, and that people who are able to remember tunes easily often have difficulty in remembering facts, names and faces. It may be deducted from this that the musical memory may be cultivated as a special

Well Known Composers of To-day



GEORGE DUDLEY MARTIN was born at Scranton, Pa., in 1881. He studied with Silas Rosser (piano) and Dr. Alfred Wooler (theory). Later he went to Philadelphia where he became the pupil of Constantine von Sternberg (piano) and Dr. Hugh A. Clark (theory). He returned to Scranton where he has since been engaged in teaching piano and theory. He developed a delightful talent for the composition of useful teaching pieces for piano. Many of his melodies have decided charm and he employs very obvious skill in treating them. His first piece was printed in THE ETUDE in 1901 and since then he has published some fifty compoand since then he has published some fifty compositions for the piano. The best known of these are the waltzes: "Eros," "Little Lovers," "Sweet Sovenir," "Pittoresque," and the airs de ballet: "La Ballerina," "Coquetterie," "Wood Nymphs," also "To a Portrait" (song without words), "Felicitations March," and the song, "One Day 1 Gathered Roses."

WHY MUST I PRACTICE SLOWLY?

BY REINHOLD' E. BECKER,

"WELL I don't see why I need practice it slowly; I can play it much better faster." This was the astonishing answer 1 received from a pupil whom 1 had admonished to practice a certain study very slowly If you cannot play a study or composition at a slow tempo your playing is not under the control of the mind. The mind must govern every muscular movement.

Nine-tenths of your practicing must be done slowly. Whether working at the most simple finger exercise, or the most difficult concerto, you must first practice slowly, so that you may have ample time to concentrate all your thoughts and will power upon the mastery of the matter at hand. Unless you concentrate, yon may as well practice at a fast tempo for all the good it will do you. Before proceeding to execute a ovement, you must experience a feeling of certainty which tells you that what you are about to do will be done correctly, just as you desire it. Of course, in order to do this, you must have in mind a positive and clear idea of the manner in which a movement or a series of movements are to be executed.

Every intelligent pianoforte student will realize to how great an extent the snb-conscious action of the mind enters into pianoforte playing, especially when a composition is to be memorized. H re especially, slow practicing is all important. An intricate figure or passage, which is to be played in a fast tempo, must first be practiced very slowly many times over, until the fingers are able to strike the correct notes in the correct manner without the player's volition. This ort of preparation insures certainty and finish in playing, and does away with nervousness. A student who practices in this manner will not say to the teacher. "I could play it all right at home," or, "I can't play

Lessons on Famous Masterpieces by Distinguished Virtuoso-Teachers.

Rubinstein's Barcarole in F Minor

Analytical Lesson by the Noted Pianist - Composer SIGISMUND STOJOWSKI.

Nove — For a considerable like The Evribe has been arranging to present a considerable like the second of the seco

GENERAL CHARACTERISTICS. RUBINSTEIN'S SPONTANEOUS NATURE, MELODIC GIFT AND PIANO-STYLE.



Barcarole, trying to collect my humble wits for the purpose of helping the readers of The ETUDE towards m re intimate acquaintance with it the vision arises of the Master's leonine mask, so similar to that of Beethoven; it seems I see him frown, hear his groan of discontent. In his life-time enthusiastic misses would drive him wild by their eagerness to play his barrardes, while the world refused recognition to more ambitious achievements of his creative

stream of movel production, also serving other gods than were his, did nothing to make up what was re-sent d as an injustice. Performers shun his larger works, doctors decree his workmanship careless, his created was deficient. Yet The Demon on the stage,

Still ki lie D. can-t mphony, the D minor piano-concerto on the right to existence. And young ladies still play The purice at least in that tribute of the vox papuli to a certain In the call lest in that tribute of the co.r. populi to a certain function in the function as a pontaneous, ardent, exuberant, passionate as a firm of termain Wolff, tells us that every thought had to find the same continually habbling over with ideas. So it happens the continual property of the continuation of the continuat

Let the percental while flashes of genus could not redeem that the rest wally in any lag work.

It is the most automorous vehicle of spontaneous feeling; so, as a real melosist. No less a critic than R. Schumann in speak.

It hates that the marked tendency towards melody was the convenience of music virue essence. When, as a less that the marked tendency towards melody was the soon reheating and the registeral to marked the convenience of music virue essence. When, as a his views on art, he refused to pass condemna-brance it was full at melodies. His own melody flows easy because it was full of includes. His own melody flows easy to have a majoritor, also sinking into sentimentality and the treasury. Shave fell-song he seldom drew, finding inspiration of the sense of this own first temperament, In spirit he was included to the sense of this own first temperament, In spirit he was included the sense of the sen Mr cheshn be in ten was a fer less perfect, more intense and fiery, vele-

The the most part externally, his art hears of the property of the latest transport smally, whose evolution did not carried by the latest transport smally, whose evolution did not carried by the latest transport part of the latest part of the late Life to me a storage in m for the most part externally, his art bears

THE BARCAROLE, ITS ORIGIN, RHYTHM AND CHARACTER.

The water cut I=0 y f=-1 and R0 stein. His first cons bears the title Undine, his greatest symplemy that if I=I the second he wrote say barcaroles for piano. his greatest would may that if I think and he wrote its horizonless for mano. It name is derive from the typin and the transfer lossed board and manifest lossed board and proposed the transfer lossed board he command the transfer lossed board he command the transfer lossed board he command the transfer lossed board as the transfer lossed board and the transfer lossed board as remembers. The transfer lossed board and the transfer lossed board as remembers are designed as remembers and the transfer lossed board and the transfer lossed board board and the transfer lossed board board and the transfer lossed board b The one in F as first it was published as Op. 21 jointly with an dFpassionata (6) (again after the first version).

The one in F as first it was published as Op. 21 jointly with an dFpassionata (6) (again after the first version).

Mr. Stolowski needs no introduction to Error readers. In 1889 he won the first prime indunders and composition at the Paris Conservators. Later he became a popul as consent of Paderwski, establishing a large reputation in Browce has a plusiar and composition of the prime of the

suggestive of individual emotion and northern skies, whereas the second-that of suggestive of individual emotion and the middle section—takes us right to Italy, with its sunshine, blue waters and gondoliers, seems to voice collective feelings, susceptible as it would be, of choral dolled, secting. Contrasted are their keys and rhythms; the somber F minor in gravar 3/4 (9/8) time and serene F major in more vivid 6/8. It is the latter that brings

the conventional cadence of the barcarole, in which a stronger, sustained beat alternates with a weaker and shorter one, after the metric scheme — — — — corresponding to 6/8 time. The other rhythm—9/8 rather than

3.4, the quarter notes of this being almost constantly divided into three eighthscarries with it an extension of the cadence's downfall (Ex. No. 1) instead of as in Ex. No. 2—the boat rolls up quicker than it descends from the top of the THE FORM: ANALYSIS OF ITS ELEMENTS.

The structure of the piece proceeds from the so-called form of the minuet, in which a trio or middle section separates the first part from its repetition at the close. But the parts do not subdivide after the scheme of the dance-form. Two extended song-periods are juxtaposed and linked together, each of them remaining extended sone-perious are placaposed and infact together, each of the an undivided unit. Closer examination reveals that the first part consists of three sections (marked A, B, C). After four introductory measures, establishing the rhythm and harmonic foundation, the main theme (A) starts with a four measure phrase, that is the embryo out of which its entire mclodic structure evolves. Measnre 5-counting from A-is identical with measure 1; measure 6, rhythmically analie a counting from A is recruited with measure 1, measure 0, myanineary periodic logical with har 2, introduces a modulation to the relative major key, leading to a perfect cadence in that key, the effect of which is ingeniously palliated by the fact that the high A flat (1)—a surprise after the descending diatonic steps that precedc-on which the new tonic is reached, also is the starting point of the phrase's return to the initial key.

Let us invariably adjust our interpretation to the architecture of the musical phrase. This entire exposition is to be played with full, rich tone, the fingers not too much curved, but rather lengthy on the keys, the wrist loose and low, to enable us to use the weight of the lower part of the hand to the best advantage in tone

The modulation to the more ardent key of A flat demands an increase in dynamics; the natural dropping of the voice towards the cadence would lead to a piano effect on the high A flat (1).

HARMONIC BACKGROUND DEVELOPMENT OF THE FIRST PERIOD. lu studying the underlying harmony we notice—in this section and throughout

the piece-that its bass moves but little. This conveys a sense of space and depth. The diatonic steps in measure 13 (2) can be brought out somewhat by sus-

can be brought out somewhat by laining and decreasing, which brings an element of interest into the homophonic texture of the whole. Back we are in F minor, and Sec-tion B starts by repeating the initial four measures for which we can now ned with types and the start of the start

use a softer touch and which becomes adorned with turns and grace-notes. (In this. as in many other instances, the present writer prefers following the original edition in which the utterance seems more simple, spontaneous and free than in the later Decrement of the phrase begins, rises passion to the phrase begins, rises passion to modularing the above formula and the the above formula an

actly modulating to the subdominant, then through the key of G flat gets back by F more, decreasing softly to conclude on the tone. Time for the grace-notes (3) (4) should be taken from the conclusion state of the grace-notes (3) as the subdominant of the grace-notes (3) (4) should be taken from the conclusion measure, so that the basis is struck with the submined note following. These controls are such as the second one sustained note following. They require a sort of cestatic expression, the second one being held slightly longer and account of cestatic expression, the subsection of the second one control of the seco being held slightly longer and accented, also rigorously connected with the subse-unent note.

The new member of the phrase is now partly repeated—compare measures 58, h 13-16 from B—leading partly repeated by barrier between belong partly repeated by barrier by b with 13-16 from B-leading to a different expansion, in which the altered chord dominant, until it remains in measures with the harmony of the

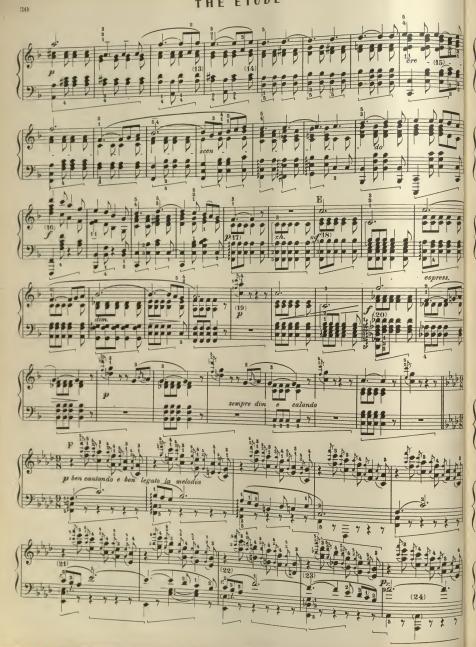
(Ex. NO. 4) alternates in measures with the harmony of the dominant, until it remains in suspense on the latter. (6) The diminization of this alternation lends itself to a gradual diminization of logical than the sudden h marked on a G and the health of the sudden harmonic matter on the high C (6) (again after the first version)

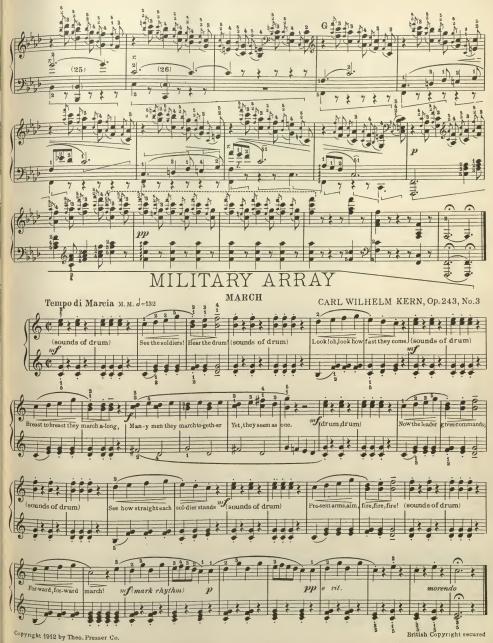
BARCAROLLE

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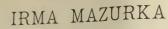
* Capital letters and numerals in parentheses refer to Mr. Stojowski's lesson on the preceding page.

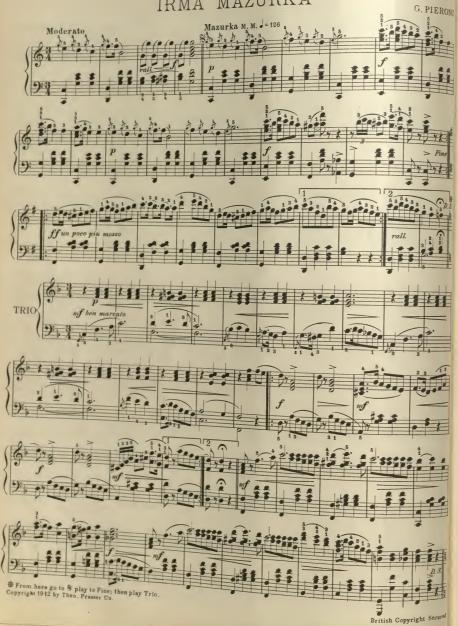
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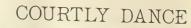


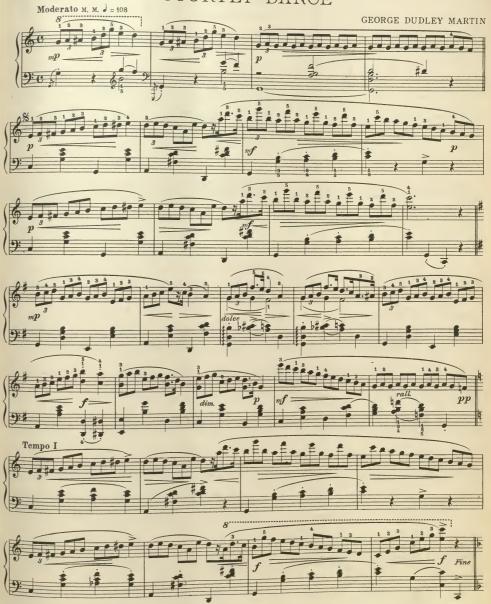


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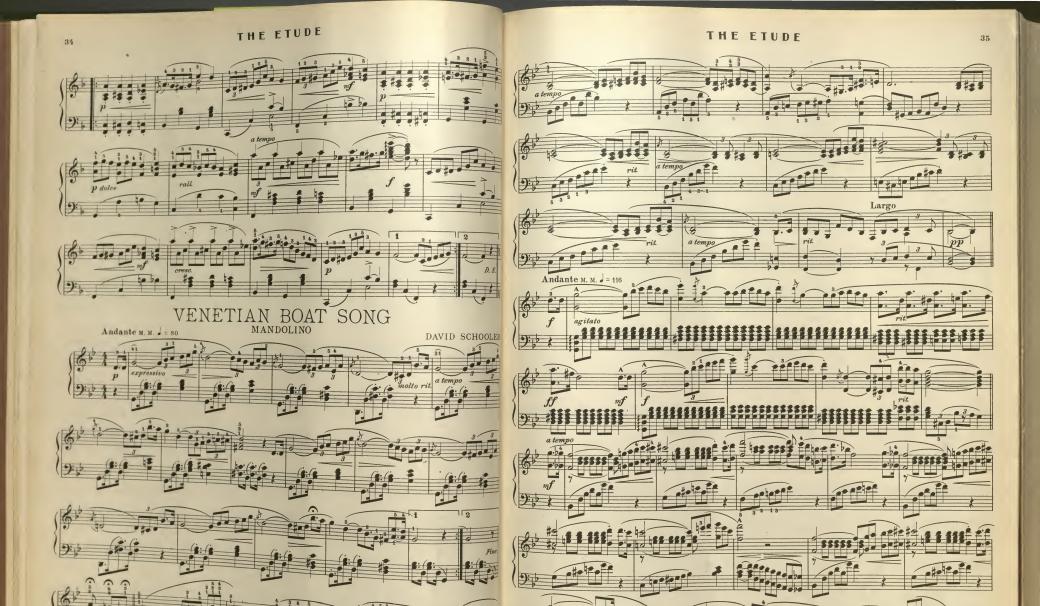








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HUNGARIAN MARCH

EMIL OHLSEN Arr. by H. Engelmann



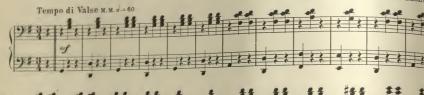
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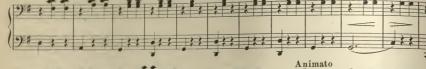
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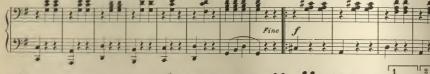
UNDER THE MISTLETOE

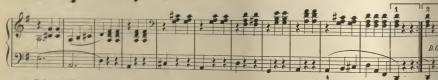
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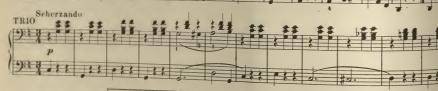
SECONDO H. ENGELMANN















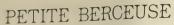
& From here go to the beginning, and play to Fine, then play Trio.
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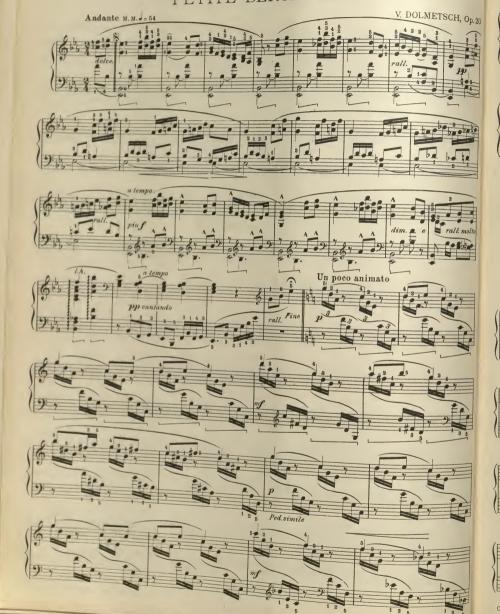
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UNDER THE MISTLETOE

WALTZ PRIMO H. ENGELMANN Tempo di Valse M.M. J. = 60 TRIO Scherzando

*From here go to the beginning, and play to Fine, then play Trio





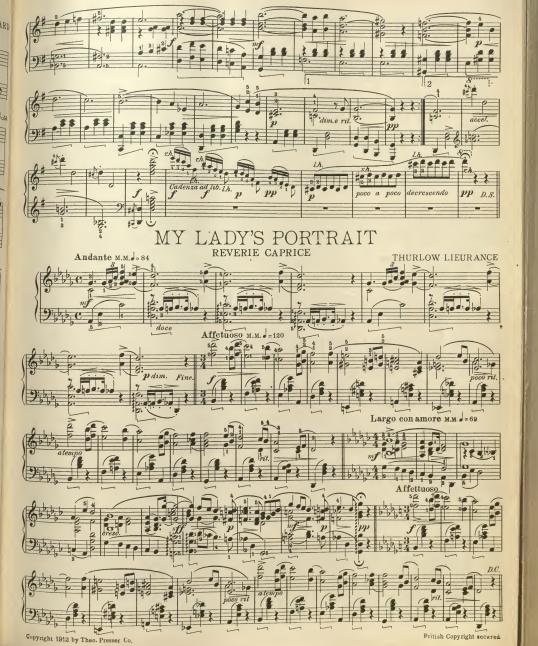




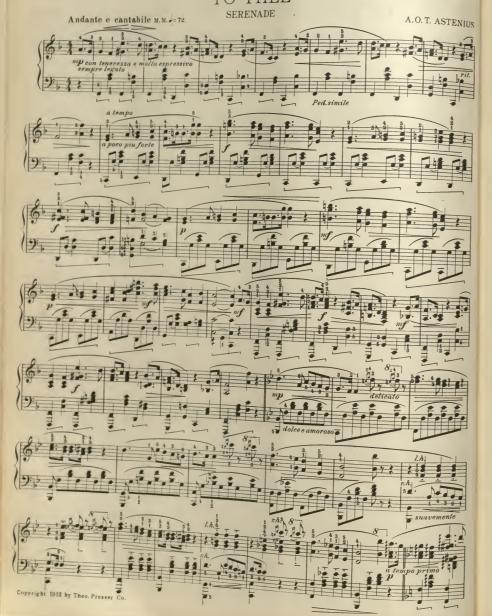
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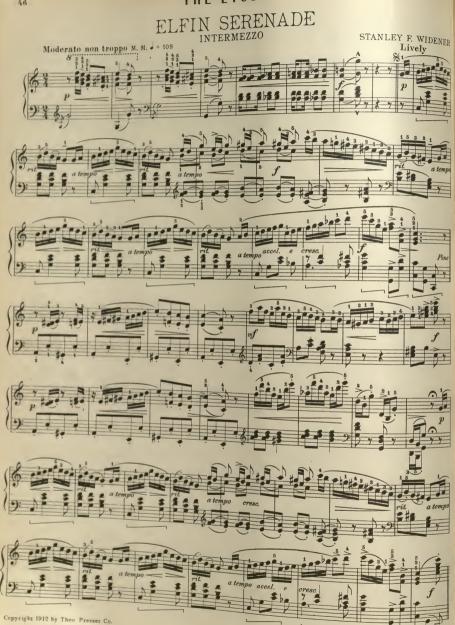


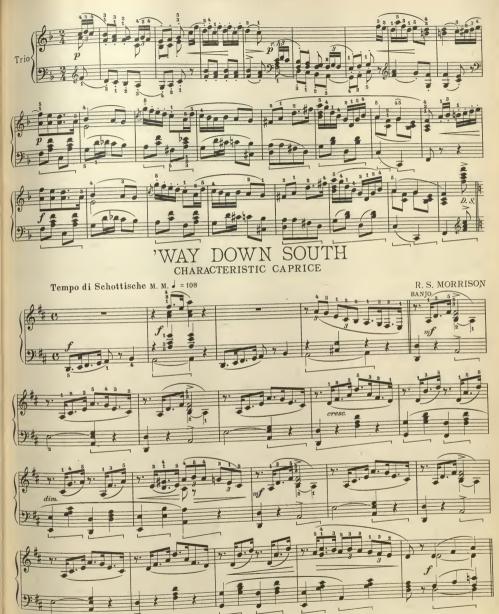


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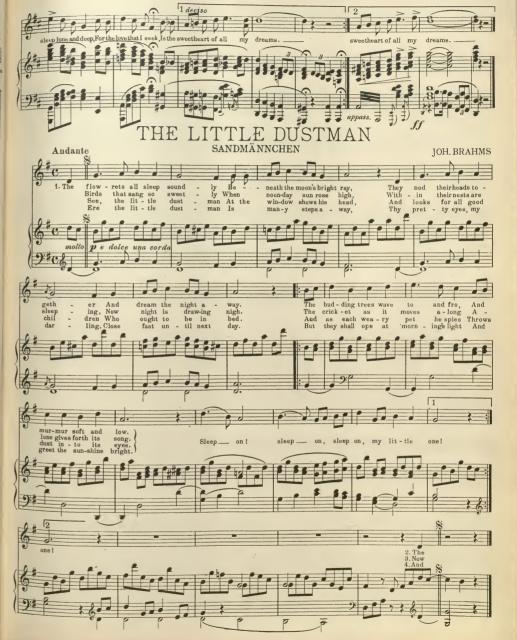
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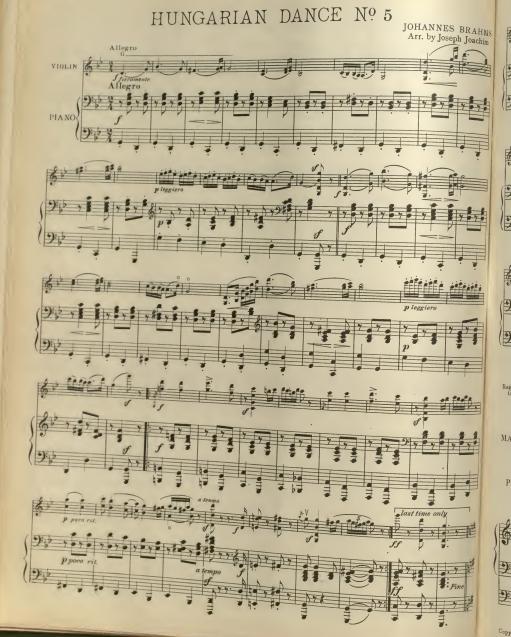
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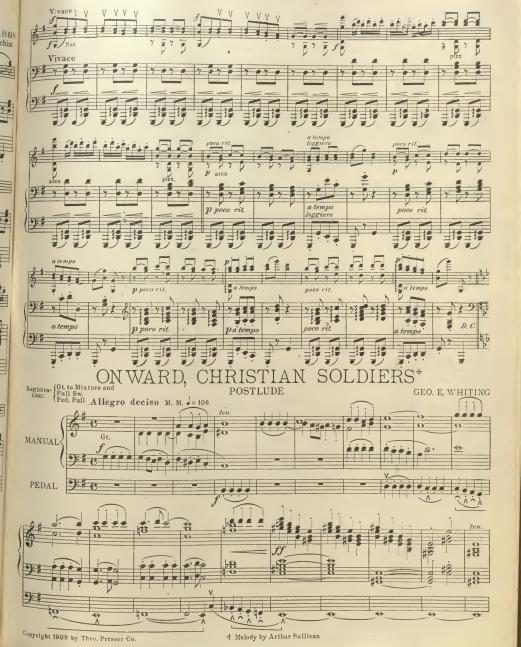








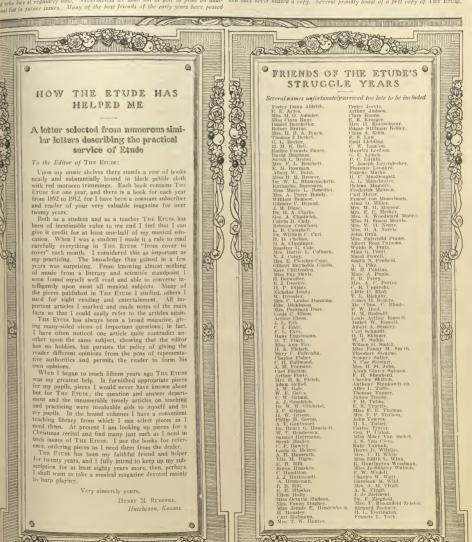






THE ETUDE ROLL OF HONOR

RIENDS who helped maintain The Errow during its struggle years certainly to the great beyond among them Karl Merz, B. J. Lang, Dr. William Mason, W. S. dasere to be remembered first of oil in our Thirty-Year Justifice. For some B. Matheas, I William Shevared and many others whose guyport was highly eatherd months we have been amouncing that we awould be pleased to publish the by the founder. The letter at the head of the roll of homor, "How This Evrue has mone of those who were among the first subscribers or those who took the journal benefited may be used to be a manufort of excellent letters, all of which we mone of those who were among the rust substructs or mose who took the journal benefited me; is one selected from a number of excellent letters, all of which we proof to 890. A great many friends have written to us but we are well aware that should be glad to publish and we space to do so. Many of the following friends hat following lists represent only a few of those who took The Evrus at the start have written us that they commenced to take The Evrus when they were children and thou it regularly now. Nevertheless we shall not be able to print an additionally the start have written us that they commenced to take The Evrus when they were children and thou never missed a copy. Several proudly boast of a first copy of The Evrus.



The Aim of the Teachers' Round Table.

her are dry supported to increaling department because we know that there are those and the supported to the supported and representation of the supported by t

I hav a p where and thumb joint A w ft hand sinks at third

the transfer of the first over mer f

Practice secretary for the thumb with one of the r to the transfer country keeping the end of t - t fr t ward th palm Use the with all rent lingers hilding the and and all the left hand for the following questo the all exercise given. In the life warm comment let each finerr play up as far as it on each reach. Of ourse, if the burth inner is staa lib for pluing, ne position will be all a we have can be enompassed without



a a d pe f full len th under the the million the million and and Of one the formong exwill be to be read on the left land and alex mere al mobile down with the right hand if an upper the in the later of note and a lower tinger

--- the specific the passage ending



I will be a stance such the hard from the well that a being the total name is all now in commake tragger on howevery. The larger streets you received from Tonday and Coulom to the only knot that I be and in the law-form exercises therein de-The same the desired year complete with have to be or placed if he there are to be wire scalained. Many of process of the superior on the control Wilst was the sent to recognitions operation

Visit to the form of their was as a sufficiently the party of the p may be anothered in a number of facions from that preextend by standard usego, that allow trideprendent clock nor if many with the piper in the term piece in sheet form, than the term in the instruction book, the ritim at the first temper in the instruction book.

lexic grapher, once remarked that any man has a right to express an opinion, and any other man has a right

to knock him down for it. Anything except exact motions of finger, hand or arm leads to all sorts of complications, especially in the physical mechanism itself. An effect might be produced in a certain manner, but result in strain, fatigue and lack of endurance in the hand, and sometimes permanent disablement. The careful study of right and wrong motions does not have altogether in view the immediate production of an effect, but also future possibilities in the development of the hand and arm.

INSTRUCTION BOOKS.

"I am using Kohler's Practical Method for beginners. After they have unlished the three books could I use Mason's System, and what book would be the best to begin with?"—Young TEACHER.

Mason's system is not an instruction book to be practiced through from beginning to end. It is a system of technique, and compendium of exercises, with explanations for their proper understanding. Its use depends upon the judgment of the teacher. You would have to study it most carefully and critically before you would be able to teach it. It should be in the hands of every teacher. Until you thoroughly understand it you would better not try to apply its ideas with most excellent to follow your Kohler, and might start with the third or fourth book, according to the bright-

TABLE EXERCISES

"I would like some table exercises, something that will do away with five-fluger practice at the plano. Any information will be gratefully received." —J. N.

Any and all five-finger exercises that you find in Plaidy or any other system of technic may be practiced on the table, especially for preliminary training on them. Yuu can also practice many running exercises in same manner Hand Gymnastics by W. F. Gates will also provide you with much useful material for practice

ADDRESS WANTED.

If R. B., whose letter on "Tiny Pupils" was considered in the July issue, will send her address to the ROUND TABLE she will be put in communication with two teachers who have had a similar experience and would like to talk it over with her. The address has

PROGRESS

1. How long will it the the average pupil to disinh the fine the average pupil to disinh the fine pupil to the fine the pupil to district persons. A should be pupil be siven title plees to study with the Kenhey's and the Kenhey's arm a list of little plees for first and second gram as a list of little plees for first and second gram as a list of little plees for first and second gram.

3. When should the base notes be taught?

1 Practing two hours a day, with careful attenton to all details, the book may be finished in two terms. No Exed time can be defined, for pupils vary o in age and ability. The majority of pupils can get but one hour a day to practice, on account of schoolduties, hence will require a much longer time.

2. If you are satisfied with the Köhler method, contime with the second book.

pals by giving them little pieces to learn outside of the backs. There will take immentally a control to the pathetic overtones. In chord work it is also used to pathetic overtones. In chord work it is also used to books. They will take immensely more pleasure in a sisset in securing legato. In the playing it should need in sheet form, than they would in the state of the st

May Flowers, Oesten; Christmas Bells, Kotschman Evening Bell, Kullak; Little Trumpeter. Spindle-First Violets, Rohde; Spring Flowers, Biedermann.

5. If you are using Köhler as an instruction book you must teach the bass notes whenever they are introduced in the course of the lessons. Only those who teach independently of instruction books can use choice in this matter,

BEGINNING LATE.

"1. Can one who is past twenty-two years of age do much with plano technique?

2. Does learning to play the reed organ first actionsly affect the plano touch?"

1. If the hands have never been used on the key and one makes the very first beginning after the ag of twenty-two, a very considerable amount of progres is problematical. By that time the muscles have be come mature, and the ligaments hard and unvielding and it is more difficult to make them flexible. I have never known a person after that age to acquire a brilliant, virtuoso technique, although I have known them to become very excellent players. Meanwhile, you have been in the habit of playing a good deal although making no effort to advance, so that your muscles and ligaments have remained supple, you will he able to increase your technique extensively

2. If you have been playing the reed organ with correct finger action it will interfere in no sense with the piano touch. On the contrary it will have improved it, for you should have learned what true legalo

ADVANCED WORK.

"1. What shall I use after finishing Cramer, Bo'k I, and Bach's Inventions? 2. What would you suggest as a good history? 3. What pleces should one use in the second 4. How would you teach history in the second grade?"

1, After books 2, 3, and 4 of Cramer, Clementi's Gradus may be taken up, and Moscheles Op. 70. 2. You cannot do better than make a study of Stand

ard History of Music, by James Francis Cooke. 3. In addition to those already named in article headed Progress, the following: Haymaker's March. Zimmerman; The March of Fingall's Men, Reinhold; Sunset Nocturne, E. M. Read; A May Day, Rathbun; Standard Graded Compositions, Vol. II.

4. Use First Studies in Music Biography and Pictures from the Lives of the Great Composers, both

RIINS.

"In runs of 0, 7, 8 or more notes to the count should any perceptible accent occur in the run? or should it be tiken as a whole? For example, the left hand runs in Sinding's Bustle of Spring, it seems a nutural tradency to group the even spore runs in the mind, but the cell came or runs in the mind, but the cell came of the cel

In all running passage work there should be no accent aside from that demanded by the measure, unless specially indicated by the composer. Neither is it always necessary to accent every group. The group of notes you mention are to be played so rapidly that they simply represent a rush of sound, all the notes being grouped together. It should always be the same, whether there are eight notes or twenty. Often times it is necessary to divide a series of notes irregularly while practicing slowly, which, however, is climinated when the passage is played up to time. There is no reason why an odd number of notes cannot be conceived in the mind as a single group, particularly when played rapidly. You will find innumerable examples among the standard compositions for the piano as you progress in your work, and increase your knowledge of the literature of the instrument.

PEDAL IN HYMNS.

"When playing hymns on a plane how should the pedal be used? Should the foot press it down at the beginning of each measure, and raise it at the end?" E. M.

The function of the pedal is to sustain the sounds. 3 Te is always well to stimulate the interest of pupiece in sheet form, than they would in the same piece in the instruction book. 14. With The Gravan, Ferber; Under the Linden, Rumerke; Hummine Sona Schussen Sona Utah.

This means chords in which the notes are new in each standard that the standard that This means chords in which the notes are new in the continuous states of the continuous states o



SOLVING THE DAILY PROBLEM.

problems that perplex the most experi- remedies. enced. The young teacher and the student may profit from the treatment I have found valuable in certain cases.

Let us consider first the pupil who does not possess a good musical ear. When a person calls upon me and sings page after page off the key, yet in perwas insanely anxious to be able to sing, but who simply could not produce any thing resembling a singing tone. The leacher must not confuse ambition with the right qualifications which every vocal student should possess before commencing the serious study of singing. However, the pupil who could not make a sound eventually developed a very pretty voice by dint of great patience and care.

termined by the extent of the injury, head took place automatically. After a long rest the practice should be They did not know at that time the ercises on all the tones in easy range.

would have trouble in singing:



They would almost invariably strike this tone first, no matter how loud I might have played the lower do upon the piano.



By having them sing down the scale from the upper note, thus, they soon get the lower note placed in their minds.



VOICE PLACING.

BY KARLETON 'HACKETT.

This term, borrowed from the old fect complaisance, I naturally hesitate Italian masters, means a great deal to about taking him as a pupil. Not that those who understand it, but apparently with laborious exercise and training such to the majority of voice students it students may not develop a better "mu- represents a complete mystery. The sical ear," but that so much better mate- reason for most of this is because of rial is always at hand. However, when an unfortunate confusion of cause with the applicant makes a few mistakes in result. The old Italians found out, as pitch and shows that she is conscious of a matter of practical experience, that they only succeeded in getting a satisladeed, I once encountered a pupil who factory tone from their pupils when they established such conditions of freedom and elasticity in the interaction between the breathing apparatus and the tone producing mechanism in the throat, that the column of air flowed freely through and concentrated in the resonance chambers in the head. But their secret was just here, they did not seek to concentrate the tone in the head, but to get the play of the breath on the vocal chords to be per-Straining in singing is often the cause feetly free, for they found, as a mat-Strange in singing is often the cause feetily free. for unit of the flatting of tones which many put of the flatting of tones which many put of the flatting of the strength of the flatting of the strength of the flatting of the strength of the flatting that if they outled on the put of the strength of the flatting that if they outled the strength of the strength o

commenced again with pianissimo ex- physical reasons why this was so, but they knew the fact at least as well In teaching the tenor voice I have as we do to-day. It used to be the found that most tenors have difficulty in boast that "Italian singers had no locating the lower tones easily and proponly at the start. For instance, they was so free that neither the singer nor of the student of "Bel Canto" are conhis andience had any consciousness of trol of the body and the vocal organs, the throat in the tones that came from relief from undue tension and the attainthe artist. Good singing is free from ment of perfect ease in the simpler phases any suggestion of throat strain, and of speech and song. only when there is perfect elasticity in lic must learn the sensation (the feelthe voice is "well placed."

stood by most young students. They self of them and allow the correct process do not realize that free tone is not esses to assert themselves. merely an act of will, but that it must Alongside of this purely physical part conform to strict laws. They know of his vocal practice he must cultivate that they mean to place the tone in the keenest of musical discrimination the head, so they take it for granted He must know at once by the sound of a that they have placed it there; which tone, its quality, its pitch (absolutely) is quite the same as for a man to its defects and their causes, its good is quite the same as for a man to its decreets and their causes, its good say, when shooting at a mark, that characteristics and their causes, because he meant to hit the bull'seve the must learn the art of "watching" because he meant to hit the bull'seve that he may see and feel all that is going that he may see and feel all that is going is not governed in this easy fashion. on within him as he sings; and he must If all that were necessary to enable learn to listen closely and to hear positive student to produce a good tone tirely, so that he may know absolutely were to tell him to do so then every-what his results are as he practices.

body would be a fine singer, and Caruso would be glad to sing for ten dollars a night, in place of his present

FOCUSING THE TONE.

The focus of the tone in the resonance chambers of the head, so that sing at Bayreuth, and that at a time when the voice is "well placed," means that the 1t was a greater distinction than it is tointeraction of the breath and throat is per- day. Since then she has won a worldfeetly normal, just as nature intended.

There are a number of young singers who mean to place the tones in the head, and Music," she made the following remarks. teacher is the tremolo, Alas for those admirers who call it "Learners done to a cover felt the sensation, so have no kind to singers, yet the fundamental truths admirers who can it Larmes dans to voix" (Tears in the Voice). This fault of notion as to what it really is. When apply to all: porrows Norm—The following article is the part of the wife of one of the form of the wife of one of the wife of the wife of one of the wife of the wife of one of the wife of one of the wife of the wife of the wife of one of the wife of one of the wife of the wife of one of the wife of the Erary day the teacher meets certain and your own persistence are the best of the studio. He studio, the studios th owing to interference somewhere in the mechanism have prevented this "Many learn long operatic arias, and from taking place. When once this have not the remotest idea what the obstacle has been removed, so that the words mean or what it is all about. They tone comes freely and begins to con- sing loud or soft, according to the direccentrate in the head, the pupil cannot tions of the teacher, and there the matter understand this new tone, does not ends. Each singer should know for her like it, and many times will not do self what the words mean. She should t. The teacher can perhaps make him be able to put herself in the place of the do it, so long as he has him right under one uttering the words. Then only is it his eye in the studio, but the moment he possible to lay claim to interpretation. gets home and begins to practice, then he And here, again, the quick comprehension

does not do it. so that there shall be freedom in the ter of interpretation, of giving the meanthroat and the sensation of vibration ing of the words which make the spirit of in the bones of the front of the face, the song." is not a question of theory, but of positive physical fact. If the play of the breath through the throat be free enough so that the column of air can Theo. Thomas, the late famous orchesas definite as any other sensation, as heart pure and his mind clean if he the feeling of ice on the finger, but wishes to elevate instead of debasing his of what it is until he has actually ex-of what it is until he has actually ex-perienced it. When first he does get of composers. Those old giants said possible, then the chances are that he poser takes a drink."

MAIN THINGS.

BY LOUIS ARTHUR RUSSELL.

THE first things for the consideration

the throat will there be concentration ing) which accompanies "freedom." He of the tone in the resonance chambers of the study the sources of power of the head, or, as the saying is, that and the true centers of vocal energy, He must also learn to know his habits But this simple fact is misunder- of interferences, that he may relieve him-

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focus the tones in the head, but who what we are doing. That is the first step

and delicate insight of the woman com-. The placing of the tone in the head, bine to make a powerful aid in this mat-

THE IDEAL MUSICIAN.

concentrate in the resonance chambers, tra director and musician, said in his the sensation of its doing so is just memoirs: "A musician must keep his the young singer can have no notion art. And here we have the difference bethe sensation, because the conditions their prayers when they wished to write have been established which make it an immortal work. The modern com-



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whose work is never truly satisfactory and this sort of philosophy has pushed itself forward to the detriment of the BY LOUIS ARTHUR RUSSELL. singer's art here and elsewhere because THE habit of personal criticism, founded of the general ignorance of the public in rational principles of practice method, vocal matters and the ease with which ws with experience and tends to make pupil may be made 10 do the simple reaching the importance of a lesson things of vocal practice and the quick-

e may practice upon a principle of

the back. The "wide-open-mouth" way

nony singers scream in tones hard and

shrill, and the phrase needs many modi-

em of voice practice

We find this in systems using one vowel as a "voice builder," systems leadlutton by the student, and if he be wise ing the singer into changes of lip-shape for various vowels, systems which insist n learn that no one-sided process of on "a wider open mouth the higher the

Superficial items are easily explained placement" for years and finally accomplacement to years and years and years and years are difficult; so, of course, the majority

or years are cashy explained. his teacher's satisfaction, but if he has take kindly to a "method" which can sum not learned the relation of "focus" to itself up in a few words; a few items of resonance" he will not be a good singer, practice; a simple, easily accomplished for, important as is "placentent," it is but process, easily analyzed; but I warn my ne item among a complex series of young reader, beautiful singing, artistic ms which must be mastered by the singing is a deep and complex art in which many items are concerned, and if The study of "placement" as a prime you are to be a master of the art you and all-sufficient item has brought many must know all of the items included in the art and their relations to each other while placement may be rightly controlled giving to each its proper significance and with the result of brilliancy and carrying importance, and allowing to each its ower in the voice, it alone may bring a proper service in the operation, thus findnger to but little more artistic quality ing a true balance between the various sources of energy giving the body its So, with oher items often dwelt upon work, giving due attention to all the ith undue stress by teachers, they lack items of breath control, freedom of virtue of comprehensiveness and they mouth and throat, correct use of lips, tongue, etc., in the use of words, and This thought of "balance" is a most seeking always to dwell in your art work mportant one for us to consider, and as closely to nature and her laws as when we have mastered the problems of possible.

The story is long and needs more declationships between the various imhave become masters of singing, and ever, conclude that the study of voice is Canto" will be the result of our worthy our greatest endeavor; and as Americans let us strive to so master the We have heard it said that a wide- art that the legend "Bel Canto" may open mouth and good enunciation with become to Americans the beautiful, the denty of breath are the necessary con- powerful art of singing, in English, our litions fo good singing, but a rightly mother tongue; and let us be so sure of opened mouth includes the condition of ourselves in our singing as to be able to proper relations between the opening of demonstrate the fitness of our native the front and the back mouth, and a tongue (so rich in the elements of wide open from mouth may accompany strength and beauty) for all styles of a nearly closed or quite closed back vocal expression, perfectly adapted to the much, and the result of this is bad smooth legato, the florid passage, the quality. So we must find a balance and dramatic phrase and the fullest range of see to it that our mouth is not too wid, emotional expression.

of so ing is one-sided and has made GETTING THE TONES FORWARD.

BY ALLISON SLOAN

So with many other single items of vices that teachers use to get the tones nocal art thus are often made catch- forward they would easily run up into the ards and are worked to their limit, pro- hundreds. Some teachers deny that lucing imperfect, unbalanced vocalists, there is any special value in getting the tones forward, and others claim that the whole thing is purely an illusion, and that no matter how hard we work it is imward than nature places them.

possible to get the tones any further for-However, where there is so much smoke there must be some fire, and the careful reader will find the whole literature of voice culture peppered with in-junctions to get the voice forward. The place the edge vertically against one's lips. When singing up and down the scale to the vowel "oo" one may notice a faint buzzing sound. Singing with no constraint and with all other conditions normal I found that after some time my voice actually did have the sensation of Please mention THE ETUDE when addressing our advertisers.

old Italians told us to "sing where you smile." The French told us to sing "dans le masque." The modern teacher tells us to place the voice far forward. One of the best "tricks" I have ever found to help in this is to take a visiting card and

of perfumed powder leaves may be slipped into the purse and is a necessity after exposure to wind and dust.

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lated in coming to a decision as to which

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of bowing and expression which I re-

p r and his life was largely spent

My introduction to the second and more

SOME OBSERVATIONS ON THE PERFORMANCE OF THE ORGAN WORKS OF JOHN SEBASTIAN

BY DR. STERRICK AND R.

an rament. Dr. A. I. Peace (the Imt Hall Liv pool, Lingle 1, re p what he raded Whither money will an as an artist and muwill will me only the last to A GREAT CONDUCTOR AND THE IN-Made, his will endravor to give each Arrest at intrarection of the level t the two styles of my acquaintance was with us by the correct one until an unexpected light

TWO METHODS OF PLAYING BACH.

the entire year. See Henry addressed the orchestra in ever, an orchestral conductor or composer the activities of the entire year. module to with fire extra local 1 nd parts are marked with every detail

THE SO-CALLED "TRADITIONAL" METHOD

11.1 ma, be exceed a per mal refer and ug operatic singers and players and ence-1 was trought up on that all he is athed the operatic atmosphere. He mest control and the results as was ontinually before the public and on w a w man al 1 of the ba- k w its likes and dislikes. Further to has a a two-manual probability and heads a way as the plane the people and to write the best sumbanation. I was therefore obliged as must enothing but interesting must would. play the works in the orthod x was life soffice. Handel, gentlemen, wrote inter- J. S. Bach. the arst and la t part on the breat, the caling music, and it is our duty to render the first and last part of the toreat, the same much and it is but duty to leaner middle part when it had a te companying it in an interesting manner."

SOME HINTS ON PERFORMANCE.

It is not within the scope of this brief pedds, on the swell has been a surely. I thought afterwards, if this the see with Handel it must be the article to go into detail as to the perludes futures and futures are labeled uses with Bach. Though Bach was not formance of Bach's organ works, but I lider and the prints who pride in peratic composer he was something feel I must refer, however briefly, to a them lives in their excusive less with would have been impossible had he few points which call for comment. thems lives on their extrusive kerne light and the content that this is the only way and is who profess te follow in his footsteps).

It when it is impossible to play a middle content that this is the only way and is who profess te follow in his footsteps) described in some of the figure with profess the following the profession of the figure with performance of the latter of Organ is a content to the content of the figure with profession of the figure with the manner of the figure with th

rival was Handel. Their styles of organ playing being diverse a comparison is impossible, so that the several attempts to bring them together even had they been successful would have been unfruitful in securing an authoritative opinion as to which was the better player.) "I suppose if I am to play with 'historical perspective' I must play Bach as Bach played him. His style must have been defined by the instrumental limitations of his time, together with a different system of fingering from that of to-day which, too would not be uninfluenced by ecclesiastical association and tradition."

BACH'S METHOD.

Since this time I have concluded that modern manner of performing Bach happenral a few years later when as a raw Bach must be performed in the style that outh 1 first heard Dr. Peace give the Sir Henry Wood would perform Handel great Fantasia and Fugue in G minor -in as interesting a manner as possible. at the Birmingham Town Hall, England. A survey of the master's method confirms distinctly remember being anxious to this conclusion. This means the bringing get "old Bach" over in order to hear into operation the complete capabilities what I then thought to be the more inresting items on the program-the guided by an informed and disciplinrench items for instance. When the mind, A contemporary said of Bach's Doctor began playing I could hardly be-leve inv cars, for instead of opening in sovereign inspired him to attempt all that the orthodox way as I expected he treated was possible in the art of handling the the opening trelle part as a solo on some organ." Do we, in these days, play Bach or Swell stop of a characteristic with an eye to the full possibilities of the Selo of Swell stop of a Guaracteristic with an open one time possibility timbre with the accompaniment on the organ? Spitta, too, in referring to Choir Through the whole piece there Bach's extensive knowledge of organ were such contrasts of tone color, touch building, says: "This quality applied to and tempo that the old bones put on new his compositions for the organ gave rise flesh, the red blood of youth miraculously to one element of essential consequence pulsed through the newly formed veins as regards the full effect, which element and antique black stood before me as a has not, unfortunately, been handed down timps or and performer of the later to us in its original form, namely a very nineteenth century more modern than the characteristic and ingenious use of the What, however, astonished me stops. Bach's judgment was equally emi still more was the fact that after the nent in the combination of harmonies and performance the whole audience cheered, qualities of tone, and as in the former speed, and stamped for an encore, his eye had detected paths which no one Lance energing Bach!! I can hear now had previously dreamed of, so in the mixsome of the organists recan say as they ure of musical tones he was inexhaustileft the veneralle building. "A magnificent performance of the G minor, but still the verge of strangeness but never pedantic or devoid of style. This art which was allied to the orchestration of later composers he displayed especially when a powerful instrument, fully supplied with stops, came under his hand.

BACH THE FOUNDER OF MODERN ORGAN PLAYING

This authoritative quotation is enough to show that the methods of Bach and du or. At that time I was playing the the concert-organist of the Midland orchestras.

the concert-organist of the organ orchestral alike, in that both treat the organ orchestral concerts or the c ed as a relicarsal of the Messiah was trally. The organ, of course, is not an by his continual association with an orchestra forms the habit of thinking his musical thoughts in what is essentially at when the decrease a few unless takingly and must be played in an uninteresting acquire the same mental habit which we have seen originated with Bach and modify it so that it is in keeping with the genius of the organ. It is this method of thought which brings about that variety of tone-color which nowadays (with an improved organ) is at the disposal of the organist who is sufficiently searching in his endeavor to discover new effects

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The great value of this set lies in the fact that the various exercises are arried through all the keys, nothing edg abbreviated, but fully written out, at that ooth hands are given equal attailed and the set of the set

Pheadore Presser Co. PHILADELPHIA

be put in. If this is done the lowest their notes, or are rhythmically unsound, part can be played on the eight-feet pedal should be branded criminals, and held up stops, and these can be coupled to any to public scorn. On the organ, as in the manual desired. There is no doubt that orchestra, everything should be accurately this was the practice of Bach himself. realizable; the uniformity of hands and

cellent performances marred by a long are beginning the note or finishing it. All pause while the organist turns the leaf, sounds placed by the composer under the It should be unnecessary to state that same perpendicular should begin and end such a procedure is vulgarly inartistic. It together, obeying the baton of the same should be arranged before performance, leader. We see here and there unfortuwhich can be done by writing any neces- nate organists who let their feet drag sary bars at the end or beginning of the upon the pedals, and who forget them leaf which is turned, or the passage must long after the piece has been played. be memorized. The practice of one of would like to know what an orchestral the greatest living players is to put in all leader would say if, after his last beat, the sixteen feet pedal stops, play the low- his third trombone dared to hold a note. est part with the feet, and turn with the From what savage land did this barbarous

finding a suitable tempo for the fugues; it was really epidemic. some take them too fast, with the result that the deep pedal notes haven't time to articulate clearly; others play them tediously slow. It is patent that the mean between these extremes is the correct tempo, and this will be influenced by the acoustical properties of the building and the responsiveness of the tone to the touch. Except in recitative like passages -as in the G minor Fantasia, and the D minor Toccata-any deviation of tempo should be almost imperceptible. Any attempts at rubato, which came into use with the Romantic composers, shows a

sad lack of true "historical perspective." 4. In the time of Handel and Bach double dots for the purpose of lengthening notes were not in use. Nor did they write triplet notes with the first longer than the second as we do now when

only two notes are required as

They were simply indicated thus The context will usually make clear when this form of the triplet is implied.

INSTRUMENT.

BY DR. HERBERT SANDERS,

While the organ is often described as "The King of Instruments," and is not infrequently likened to an orchestra, there is one element lacking which places it behind all other musical instruments-expressiveness. The piano voice, or violin, can startle with their quickness of speech, telling accents and biting tone. These qualities the organ cannot feebly imitate.

At the outset it can be confidently asserted that anyone attempting to produce the accents of the piano, violin, or voice, on the organ (will aim at the impossible, and but mar what practical effectiveness he may already possess by his misplaced endeavor. Yet, even with this limitation, the organ is rightly called the "King of which the larger organs are endowed are Instruments," for it exceeds all instruments or combination of instruments), in usually obtained. After all, why go to its abundant possession of the kingly at- the expense of having them if they are tribute-MAJESTY. But to secure this majesty, means must be employed which are in keeping with the natural dignity and grandeur of the instrument.

WIDOR AND EXPRESSION.

Widor contends that the expressive means of an organ should be confined to what he calls lines, i. e., the passing from piano to forte on an imperceptible incline, by a constant progression without stops or jolts. The sudden closing of the swell box during a pause or rest or between a forte and piano he strongly condemns. In this regard he says: "Every illogical alteration in the intensity of sound, every sound that cannot be translated by a straight line, constitutes an outrage upon art, a crime of high treason."

"So all those who treat the organ as an accordion, who play arpeggios, slur Please mention THE ETUDE when addressing our advertisers.

It's an 2. I have heard many otherwise ex- feet is absolutely necessary, whether you custom find its away amongst us? I 3. Some players have a difficulty in was prevalent some years ago-in fact,

MEANS OF EXPRESSION

The expressive means at the disposal of an organist are

- Variety of stop combinations The Swell Pedal,
- Touch. 4. Phrasing.

STOP-COMBINATION

In the direction of securing expression by means of variety of stop combination think all organists (myself included) tend to become stereotyped. Now that organs have combination pistons and combination pedals which are fixed by the huilder, we confine ourselves so exclusively to these (probably from hahit because they are the easiest to obtain), to the utter neglect of other legitimate com binations which are obtainable by a little experiment. Even those who have organs, the pistons of which are interchangeable, readily and often unconsciously, slip into the habit of ringing the changes on a few orthodox combina

The young organist in doing this is in THE ORGAN AS AN EXPRESSIVE the right, and he is well advised if he moves in steps which are easy and certain. The more experienced organist, however, should not rest content until he has made himself conversant with every mechanical and tonal resource at his disposal and in his performance employs them whenever they are compatible with the genius of the instrument and the dictates of refined taste.

A former master of mine-Mr. C. W. Perkins-told me that notwithstanding the many years he has been organist of the Birmingham Town Hall, he was fre quently finding some new and surprising stop combination, and certainly the tonal variety he obtains in performance is a prominent and telling characteristic of his

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left unused? Many organists are quite RHYTHM ON THE ORGAN. content to use the Swell to Great, and "Ir rhythm depends so much on acusual pedal couplers.

there is no reason-whatever anybody spite of this limitation. may say to the contrary-why it should In this matter there comes to our aid

THE SWELL PEDAL.

throughout the operation.

I know of no habit to which an organist there, though not in tangible form. more easily inclines than that of contin- And the organist who feels the accents to the frequency of its use.

WIDOR'S HINT ON TOUCH

Much might be said on the subject of WILLIAMS. organ-phrasing, but it must suffice to remark that without it all music is unintelmark that without it air music is uninter.

THE fact that the emotional and templigible. The organ requires more careful peramental qualities of Russians are much

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cent, with its fine shades of rising, fall-The budding organist will naturally ing sforzando, syncopation, etc., how can ask. "But how am I to tell whether my it exist on the organ, and on the whole stop combinations are correct?" To this tribe of mechanical instruments, which would answer, "The ear is the only are incapable of placing stress on indisafe guide." By this, of course, I mean vidual notes? For no one will deny that the trained ear. If the effect is pleasing rhythm can exist on these instruments, in

one of the most subtle and mysterious parts of our nature, namely, the faculty for imagining that we hear or feel a The late Sir John Stainer often in- thing which does not exist, and which veighed against the constant "pumping" we wish to exist. The organ and the of the swell box. To add to the force machine-made music have the same of his argument he told the story of an means of making their phrases intelligible organist who worked very hard with his by harmonic structure, and by Cæsuras Swell Pedal whilst playing on the Great (an almost imperceptible rest) as are with the Swell uncoupled. All the con- available elsewhere: accent only is absent, gregation was conscious of was the visi- and this supplied by our imagination. ble opening and closing of the shutters The harmonic structure, and the combina while the sound was obliviously uniform tion of longer with shorter notes leads us to expect and desire accent, and we in-Undoubtedly his advice was timely, for stinctively feel that what we want is

ually and thoughtlessly "pumping" away but has not the power of expressing them at the Swell Pedal. It might be said that through his instrument, is very careful to the effectiveness of the Swell Pedal- give every note its exact value, and espelike the tremolo-is in inverse proportion cially to take advantage of every longer note in "Dotted-Note" rhythm. He will No Musical Education Is Complete Further, the student must never lose never yield to the temptation of breaksight of the fact that to secure a correct ing up the time by holding a note beyond use of the Swell Pedal the first few its proper length in order to change his inches make more difference to the volume stops, and he never indulges in the trick of tone than all the remainder, and that of a meaningless, rhythmless note at the when using it to obtain a sforzando it heginning and end of a piece. For he must be started a fraction of a second be- knows that, owing to its accentless nafore the chord is struck, otherwise the ture, the organ punishes any defects of accent will probably occur in the middle, time and note value more than does any accent will probably occur in the middle, other instrument. On other instruments, if the time is accidentally lost, the rhythm can easily be recovered by mark-Of "touch," as we understand it, ac- The organist knows that a rhythmless ording to pianoforte-playing, the organ and undecided manner of playing prohas nothing in common. For this reason duces insupportable weariness in the the one method that can be effectively em- listeners, who are at his mercy in this ployed is often overlooked, and that is respect if they are in church. In a conthe arresting effect produced by prolong- cert room they have at any rate the opng or delaying a chord. Widor is em- portunity of getting up and leaving, as phatic on this point. He says: "Much we once saw in Germany during a you may lean the whole weight of rhythmless performance of some very our shoulders on the keyboard, you will fine music on a first-rate organ. In this obtain nothing from it. But just postpone case the technique was faultless, the tone the attack of a chord for oue-tenth of a of the organ irreproachable. Only the second, prolong it ever so little, and you thythm was wanting, and the performance will see what an effect is produced. On was ruined thereby." (To overcome the with see what an effect is produced. On was runner thereby. 110 overcome the behavior of expression, and without touching any mechanism, and without touching any mechanism, and with all the stops over your man obtain without touching any mechanism. And French churches. Wind instruments with all the stops open, you may obtain share to a certain extent the want of with all the stops open, you may consult share to a certain extent the accent; hence one sometimes sees a doua crescenso by the heet success of unia-accent; hence one sometimes acce a non-tion given progressively, to chords or ble-bass in an English military band, for tion given progressively, to coulds of meshass in an english minutes, and, and detached notes. Playing the organ really wind instruments give more accent and means playing with chronometrical quan- attack than any others")—From The Rhythm of Modern Music. by Abdy

highne. The organi requires more peramental quanties of Australia are inter-phrasing than any other instrument: it more in evidence, and influence their phrasing than any other that under the oracle the least. Like the singer, the oraclions more readily than western rates gets the least. Like the singer, the op- actions more readily than western races gan must breathe, and the playing of the who have such things more under control. gan must became, and the playing of the who have such things more under control. organist who mentally sings the organ makes them superb subjects for literature organist who melecularly single the makes them supern studies for interature parts and makes the melody respire at —and it seems not less for music. For parts and makes the menor, teapure at and it seems not less for music. For the same places as would an artistic vo-having found themselves in musical the same plates as would an attistic or naving round themselves in musical calist, is always interesting and intelligent speech, and having adopted the methods The organ's natural lack of expressive unexampled vivacity and with an abandor. the organization of the represent and renunciation of self-restraint which from which it has suffered; the organist makes the characteristics of their artistic has done his share to bring the reproach methods grossly patent. And their work into general notice. It should be his airs, therefore illustrates in a high degree the tremove it by utilizing to the full what tendencies of any tendencies the general notice. It should be mis air, therefore mustrates in a high degree the to remove it by utilizing to the full what- tendencies of art which have been sumever means of expression the instrument marized, whether in Tschaikowsky's work ever means of expression the instrument margined, whether in Tschaikowsky's work, and given but a few hints on their use, koff or Rachmaninoff or the more reti-Their practical application must be left cent and dignified Glazounoff,—HUBERT

TURN TO PAGE 69 THIRTY-YEAR JUBILEE OFFER OF THE ETUDE

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"The great thing is to keep working, working, year in and year out, always claiming an advance as the reward for the day's labor. If you have spent several hours sawing away at Kreutzer and Rode and do not detect the least advance by all means do your best to find out why, but keep on working. I once heard a young woman in Berlin say, 'I have been working on the Symphonic Etudes of Schumann for years, but it will take at least another year for me to get so that I can play them."

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mean collapse later on. Hurry in study- self to the violinist's way of thinking." ing the work of either right or left hand may mean that you will have to pay for your haste of hours, in months of la-

soli, part of the composition lane. For implies most part, the composition lane. For implies most part the notes played by the "Grace enters into the bow technic of and not up to Parnassus."

tunes. Yet the violin student should invariably have the knowledge of piano and harmony that will enable him to study the composition as a whole, and not devote all his attention to the frail thread of melody which defines the upper margin of the composition.'

"The violinist should know the accom-Mr. Louis Persiance: despite the corruins that the control of the panist is made of very plastic musical ma-



Louis Persinger,

terial and may be moulded after the soloist's fashion of playing, and after his "One of the greatest mistakes of all is higher understanding of the composition 'tast work.' Like the building of a sub- Many a fine solo has been spoiled by an stantial building, everything must take accompanist who was so pleased with his time. A bolt out here and there may own playing that he could not lend him-

"Slow work bobs up again when the borious penance. If you want to progress student is studying position work. If properly in violin playing go so slowly you feel the slightest tendency to strain that each thought, each movement and or the slightest cramp in either hand you each habit, is securely lodged in its place, may be sure that your position is wrong. just as the foundation of a big building. After you are sure that the position of is laid. In fact, we might carry out the the left hand is right ask yourself, Do figure a little further and say that the my hand, arm and figure and say that the my hand, arm and figure and say that the my hand, arm and figure and say the my hand. more solid one makes the foundation the natural, or do they feel stiff and awkhigher may be the structure of the ar- ward?' Good violin playing is almost al-Scarcer."

One great mistake that violin students one could almost tell the ability of the every student, and the one who is so where is to confine their attention. make is to confine their attention to the violinist by seeing him play without hear-

siolinist are not more than a mere melothe outline of the composition, This is will admit. A graceful movement is a Do your work do it the best you neeven in pieces like the Bach Cha-free, confident movement, never an angulation when the back Cha-free, confident movement, never an angulation when the property of the present of t onne, with its chords for the violin. lar, stiff movement. The neglect of the Played without an accompaniment, it is right wrist and how arm is a great faildifficult to think of the work without ing among students. Some violinists, having in the imagination an unwritten whose finger technic has been somewhat then work your find; work it with all the accompaniment, yet one none the less real. limited, have made reputation, upon the the study of counterpoint the student wonderful efficacy of their bow arms. power of the body, mind and soul that soon finds that certain melodies suggest Bowing is the 'breathing' of violin p aytheir own harmonic and contrapuntal ing. It is the basis of the art of phrasing nothing can stop you from arriving—treatment the state of the art of phrasing nothing can stop you from arriving—treatment the state of the art of phrasing nothing can stop you from arriving—treatment the state of the state treatment, In plain speaking, certain har-and the art of expression. Some students Anonymous.

are extremely careless in this, and they do not even see to it that the hair of the bow is always straight across the strings. They also fail to overcome the little sound of roughness or scratchiness when the down movement of the bow changes to the up movement. They fail to secure the even, smooth tone, the lovely flow of sound which always distinguishes the well trained violinist from the careless one "Perhaps some students do not hold

up a high enough ideal in their imaginations. Everything they play should firs be sung, if not audibly, then in the mind. In fact, I frequently find it a splendid plan to sing over a passage within th range of my own voice, and I have noticed that several famous performers whom I have met have done the same thing. It gives one the right conception of the melody in its most natural form, Then the student should play the melody with the bow 'in the strings' not over them, as so many do. There is all the difference in the world between playing 'in the strings' and playing superficially so that the bow just skims the top the strings and does not take a firm hold. This is, of course, a matter of techni and one that takes some years for some students to master. Some less persistent ones never acquire it. In these days any one who hopes to achieve success needs an intensity of tone which will carry to the most remote corners of the largest auditoriums. Thibaud has a marvelously fine bow technic and his tone is correspondingly great."

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"Over ambition has ruined many a fine violinist. Why do you seck to play the Mendelssohn Concerto when you hay only the ability to play a few of the simple pieces of Dancla? It is far better to develop some very simple piece to the utmost of your technical and artistic capacity than to strive after some great work far beyond your reach. Fritz Kreisler, master that he is, does not hesi tate to play very simple pieces-but, BUT -how does he play them? Anyone who has heard him play the Dvorak Humor and hours in perfecting it. Each tone is realize that he is traveling down the hill

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mile all certificates bearing on the age and freedom of mution.

of the violins, to the appraising officer

The violinist who hopes to be success tor his guidance. The latter then makes ful must have poise-poise of two kinds; a rareful examination to ascertain i. e. mental and physical, and we rarely who the the volume were in fact produced more than 100 years ago. It will thus of power or control, coupled with gracebe win that the government is obliged to fulness and pliancy. In the study of have expert judges of violins at its prin-plast port of entry, since many clever examples; nature is ever ready to turnish imital instance offered for free entry as being ser 100 years old, which are in fact comparatively new violins. It is up to the comparatively new violins. It is up to the most of fource in the most of the most of fource in the most of fource in the most of fource in the most of the mos the appraising officer to detect these pose of figures in the masterpieces of mutation old violins and force them to painting and sculpture. Where can we may 47 per cent dut. pay 4 per cent duty.

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WHAT VIOLINISTS OAIN BY THE NEW trayed in "Raphael's Transfiguration;

Stradivarius violin had an actual cash by Giovanni di Bologna wifhout admiring value of \$10,000, the duty would have the masterly manner in which that genius

n be imported free is of signal ad- ne s. vanture to the vicenists in this country. for the sain now secure do wichins at Eur, an price, which are much less than have prevailed in this country. The American student or burnets returning to this unity can ring with him a ne idd instrument, or the resident American have an all vi in hipped to him free t duty by a European violin dealer, profit, perfecting his tone and interpreta-The law all saves concert violinists tion, winning in the end by an appeal to me h bother since they can now bring the ear and intelligence rather than to the their old years into this country with- eye. Here is where he partly fails, for out dut, where formerly they were his playing is not likely to have the quality either chiged to pay duty, or else go which appeals to the ear of a cultured through a lot of red tape in giving a listener unless it is the product of a through a lot fired tape in giving a inserted unless it is use product of a bond that their violing would be taken our strong, flexible body, yielding to the work of the country at the conclusion of their at hand with motions which fascinate and neert tours, and not sold or left in this charm, like all other forms of the beau

The new tariff law is also a great ad- While gracefulness seems to be a gift The new tarill law is also a great au-vaniage in American visibility dealers since undeshledly its development is possible, they can now import old violins free. The success of an undertaking depending They are thus in position to offer ald vio- upon the energy and depth of mind put lins to their customers at practically Eu- into it, and while beauty is desirable we repean prices. The American violin are told by Emerson that grace is more maker is still protected by the 45 per be wiful than beauty, therefore, if the

to lower the prices of old vialins in the think flexibility into every hour of his United States, so that the American vio- practice, he will, in time, develop a grace linist his now a better chance than ever which may not be absolutely demanded before of securing a fine old instrument by an audience, but is sure to be appre-

THE VIOLINIST'S ATTITUDE.

BY EDSON W. MORPHY.

Ir the violin student with a faulty and

show that the violins have been in exist- must be supple, yielding easily and gracefully to the neculiar demands made upon The will tor of customs then trans- it and trained until it acquires elegance

balancing of all the parts than is porwe see it even in the minor figures (if Under former tariff bills old violins such a term can be used), as for example, were tax # 45 per cent of their value, the kneeling woman near the foreground; in that it it could be proved that a or who can look at the statue of Mercury amounted to the enormous sum of \$4.00. has disposed all the parts to express the The new presisten by which old violins thought and suggest strength and supple-

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violin student who is stiff in his attitude The effect of the law has been greatly and awkward in his motions will only

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will adjust fiself. There is no doubt that capital will look out for itself, ann so will will be used to be a simple the contest and to see the bearing of the question from the point of view of the other, that is, to the point of view of the other, that is, to this reserving, education has been deplorably one-slated, far too much categories, and the point of the property for the contest of the property at ropaled through less of the property at ropaled through lack of the property at ropaled through lack of the property at the property

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In the detailed accounts of the Mikado's In the detailed accounts of the Mikado's funeral nothing is more impressive than the references to the use of music unde by the light of the control of the mind all of the sideling, walling hotes of the matter instruments, the rhythmic movement of the soldlers, and the slow tread of human factors, and the slow tread of human factors, and the whole moving through a literal sea of human belings, with not a sound hut the music and an ecessional hyperical season of human helms; with not a sound hut the music and an ecessional to the state of the sold human helms; with not a sound hut the music and the state in the state of the state in th

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Debussy's Archaic Modernity

This use of andent scales of which there
dere eight in number, has given an indescriber,
she charm to Debussy's music, and bas enis dowed it with a quaint, archaic feel, in
the openlier and Melisande, in the Songs
of Hillitis, one comes across a quiet restrained
beauty of utternance, seeming to originate
from an ofder source than the property of the
chant, carry which in its turn was taken either
from the Hebrew temple service or from the
Greeks.

Did Heine Blackmail List?
That teine attempted to blackmail List is evident from the following letter; published by La Mara in her (Lelpois, 1863).

"I will awalf your visit, dearest friend, in the common where the common the letter is the common that the common the common that the common that is a moderative at little aware of the half in the common that is a moderative at little aware of the half in the common that is a moderative at little aware of the half in the common that is moderated as the



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to study at the Leipzig Con- quadrupled. servatory with Jadassohn. turning to America in 1880 space as follows:
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character that will unquestionably remain incorporated and its future absolutely order department. A special force of nat will unquestionably remain incorporates and us fourte absolutely the same for an indefinite guaranteef from the financial standpoint trained clerks, some of whom have lee period in the future. InThe qualifications for entrance are given with the firm over two decades, insuredeed, the work is so com- in the preceding pages. The home now the greatest possible accuracy and promptplex that many years are accommodates its full capacity and there ness in filling orders. No orders are left required to accustom a is a short waiting list. The entire insti- over for the next day. Every effort is

> business. Attention is especially called to the long The Eruse in Lynchburg, the office was terms of service, indicated moved to a little third-story back room in the list appended to this at 1004 Walnut Street, Philadelphia. In-partment, which has proved of such im-After extensive experi- intense, but did not daunt the publisher. portance in the educational work of thouence in the music business Shortly there came a demand for music sands of teachers so situated that they and in music teaching. Mr. and music supplies, and the music pub- are unable to go directly to the music Presser decided to prepare lishing business of Theodore Presser was stores and inspect a large stock. On the himself for a broader field, established. Next the publication offices same floor is the cashier's department and and accordingly studied at were removed to 1704 Chestnut Street— the mail reading department, where all the New England Conser- then 1708 Chestnut Street, and finally to incoming mail is sorted and given in valory with men of the high the present location, ITZL/ITA Chestnut character of Stephen Enercy, Street the first real home of The Errurs to it most effectively.
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> D. Parker and B. J. Lang, demanded, these quarters were extended etc. In 1878 he went abroad by additions until the original space had

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Mr. Preser receive the appointment as musical direction at the Hollins Institute in Virginia. In this posi-

tion he repeated the suc- ern fireproof edifice d'rectly in the rear cesses he had made in sim- of the Presser Building, and running ilar work prior to going to from Ionic Street to Sansom Street).

and still longed for a life The Presser business as a whole occu-If larger usefulness. pies a floor space of about 40,000 square
As the organizer and feet. The two main buildings are confounder of the Music nected by an underground tunnel and Teachers' National Association three bridges. No printing or binding is tion (Delaware), Ohio, done in these buildings. This would de

gaged in the day, direction in the insite secure particular for the new venture ing with enormous quantities of editions. The Presser Annex is an invitation which is now so testable different may better be imagined than told. Those of music from the very latest piece in outding shown in the accompanying in size and scope from its modest began who received the first copies had but the last mail from Europe to the earliest ture. It was commenced May 1, 101 and 102 are the slight idea of the privations the founder.

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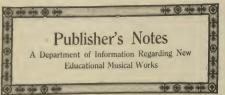
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best teachers of issue there is men- for which we are taking orders; \$2.00 tion made of the for the hour glasses and \$1.50 for the increase in our half-hour glasses.

ness during the Indian Music. the month just passed four of those by Carlos Troyer. This work has lately volumes appeared from the press. We come into our possession and should have herewith withdraw from "Special Offer" a wide publicity. It is a most excellent set the following volumes: Mozart's "Sona- of compositions for an Indian evening "Six Octave Studies," Op. 553, by There will be a lecture by Carlos Troyer Carl Czerny; "Twenty Vocalises for High published separately, which could be real Carl Cermy; Iwenty vocalises for figh published separately, which could use Voice. Op. 15, by Marchesi; "Sonatinas in connection with the compositions. We for the Pianoforte." Op. 20, by J. L. shall be pleased to send any of these Dussek; "Fifteen Etudes De Style." Op. works to any of our customers on sele-

> are the very first pieces to be given to We are beginning to wonder whether includes postage.

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We are publishing The Organist. By Geo. E. Whiting. a volume of concert organ music by Geo. E. Whiting, of Boston, who ranks as one of our leading organists. In this volume he will present an excellent collection of organ music, which may be used both for concert purposes and for eherch. There will be such pieces as "Charity," by Rossini; "Andante from Symphony No. 1," by Beethoven; "Be Not Afraid," by Mendelssohn; "Gavotte in C Minor," of St. Saens; "Minuet," by Mozart, and a number of original pieces by Mr. Whiting. The work will rank as one of the best collections of organ music of the day. It will be bound up in very substantial binding and will be of the order that is usually sold for \$2.

Our advance price for this work will be 60 cents, which will include postage when the work is published if cash is sent

Vogt's 24 Octave This educational work will be added Studies, Op. 45. to the Pressci

Collection and will be published in our usual careful and painstaking manner. These octave studies possess pleasing qualities of melody and also rhythm. They are in third and fourth grade and are almost study pieces. There is no branch of technic more valuable than octave playing. A good octave player has always other good qualities. Octave playing never stands alone, because it arries with it so many valuable technical qualities. The work is almost too well known to need any comment at this time Our advance price for this work is but 3) cents postpaid.

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The special introductory price will be

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plates are in the most approved form. In addition in numerous discussions and contretences is the technic of the behavior of the technic of the technic

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In this volume all the favorite operatic melodies are presented in at-

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FOLK SONGS.

ABOUT forty-eight years ago this month (lanuary) Stephen Collins Foster, the maker of many sweet and tender melodies, fell upon the floor of a cheap hotel in New York City and died.

If we have any real American folk songs they are Stephen Foster's intimate other composer. and heartfelt tunes. Foster is doubly American because he was born on the fourth of July, when the people of Pittsburgh, his native town, were celebrating the fiftieth anniversary of America's independence. He came into the world to the tune of The Star Spangled Banner, and his music never got very far away from our starry emblem. His songs have become so much a part of our life that we think of them as having "just growed" like "Topsy," and we seldom think of the man who made them.

Stephen Foster was musical from the first, As a little boy of two he would lay his sister's guitar on the floor, calling it his "littly pizani," and then pick out the harmonies on its strings. At the age of seven he taught himself to play the flute. His first composition to be given in public was a waltz for four flutes. This he played with three companions at the Athens (Pa.) Academy, where he attended school.

HIS FIRST SONG.

from the two songs and established, upon ones, the strength of their sale, a large and flourishing music publishing business "out

Foster had a wide range of culture. He knew French and German well. He was a great reader and a painter of ability. My Old Kentucky Home was it has no equal. It has been translated anguages and has found its way around following story:

Foster wrote many tunes which he "One day last summer when I was destroyed immediately. Upon being asked traveling down in, ----- (The leader

HIS MOST FAMOUS MELODIES.

STEPHEN FOSTER A MAKER OF of lips even in his day yet people passed of lips even in his day yet people passed ------ (Massa's In De Cold, Cold breakable will, so do your best for Herr the composer by and his body narrowly Ground). He was much too feeble to Conductor Metronome. escaped the fate that fell to that of Poster's simple songs to Parsiful or a raising.

Strauss opera, but the influence of Foster unon the nonle of America but her to put the severy time.

The surprise of the day was the unexpected by the condition of the condition ter upon the people of America has been a more important factor in our musical



STEPHEN FOSTER.

While our appreciation of his service His first song to be published was to American music comes much too late Open Thy Lattice, Love-this at the age to be of personal benefit, still the very of sixteen. Later came Uncle Ned, fact that we recognize him as an Americomposed for his singing club. This with can composer may give fresh courage to fish. It was much like other fish. He Oh, Susanna he gave to a friend (Foster some poor struggler at our elbow who is noticed it has scales and fins, a mouth, had not yet taken up the profession of trying to win out against our indifference, eyes and tail. In a half an hour he felt then work hard. masic). The gift was a valuable one, as We do not have to go to Europe for folk certain he had observed all there was to the friend cleared ten thousand dollars songs, let us use our own American-made be perceived in that particular fish.

WELL-KNOWN SONGS.

aly Old Kentucky Home was As many who wish may play ting game. In enturned he reit unseglated and onset the plane of the tremteleth plantation melody. This and one who reads. Those who take to Agassiz, who appeared a stupid old with the plane of the plantation of Meison, as it has been with many later part in the contest are furnished with man, away behind the times. singers. For perfection of simple pathos pencils and paper. The object is to write In order to kill time he began to count

THE STORY.

why he tore up so many songs he said.

Because it's the only way I can get them

I rayleling dawn in,

at the piano plays, Dixte 1 met a beau
tiful young girl named, --
tiful young girl named, --out of my head and make room there for (plays, Annie Laurie) and a handsome young fellow called, - - - - - (Robin Adair). Two charming acquaintances I Several of his most appealing melodies assure you, they were making their first have been the outcome of personal experiences. Massa in de Cold, Cold were much interested in our friend, Ground, while a darkey melody, was ----- (Yankee Doodle) and as written after his father's death and echoes we turned down the street toward the the lone lines he felt at that time. Old edge of town we met him, Dog Tray is in memory of a favorite ---- (Comin' Through the Rye). setter, and My Old Kentucky Home is With a merry laugh and a hearty handand My Old Kennicky Home is With a merry laugh and a hearty handmemory of the picturesque old homeshake he invited us to the village green
shake he invited us to the village green
dead of his relative fusion. In all, Poster composed one hundred on the new flag pole. There were many be if we music students had the courage work with except a strong will, infinite add sixty songs. They were on millions people at the celebration and all joined to do this with our music!

in singing, - - - - - (The Red, White, and Blue) when the flag went up.

friend, - - - - - (Auld Robin Grey), than to grumble and wait. He had had an eventful trip, on the crowd and introduced him to me.

He had had an eventful trip, on the dence, be prompt and dependable.

Suwanee River). His ac
Ust playing notes is not music; try to old darkey lived only in the past. He told notes. when, ----- (Nellie Was a The metronome is a reliable little con-Lady) and crooned over and over - - - ductor; he has a brain of iron, an unleave, ----- (Home, Sweet Your 'eacher often conceals a heart-

LITTLE FOLKS.

AFTER we have studied for a few years we find out that we must work for all we length of time but intensity of application is the important thing in study.

The pupils of Agassiz, the great naturalist, were renowned for their close power of observation and perception.

The following story of one of his pu- good but your best. pils will help us, for money could not buy Your practice time is "a date to keep," the lesson this young man learned from . so don't miss the appointment, Agassiz.

When he presented himself for work the naturalist took a fish from a jar and laid it before the young man, bade him observe it and report what he had noticed. The pupil was left alone with the

But the naturalist remained away and to do became restless and started out to he knew as little about the fish as he did at first. He went out to lunch; when As many who wish may play this game. he returned he felt disgusted and dis-

down as many titles of songs as the con- the scales. This done he counted the into all the European and many Asiatic testants recognize. The reader tells the spines and fins. Then he began to draw a picture of the fish; he then noticed that the fish had no eyelids.

He made the discovery that "the pencil to us because we are "one of the best is the best of eyes." The teacher refamilies," and so on is it then any wonturned and after seeing what the pupil der that we don't even know how to read had done felt disappointed, and told him readily? Won't some one make us work! to keep right on looking and maybe he would see something.

gan putting down little details that had these things really make us geniuses? escaped him before. He began to catch

Bach, Beethoven, Haydn, Handel and the end of that time the student really knew something about the fish and better

PERLECTIONS FOR 1913.

It never hurts to play the best. (Annie Laurie) saw her dear old 14 is easier to practice and get through,

count of meeting, ------ (Old hear something—imagine—make up—pre-Black Joe) was really pathetic; the kind tend—anything but grinding over just

Mozart. It is a long, long way from Home) and we missed him at the flag ache under a smile; perhaps you can help

growth as a nation than that of any (The Old Folks at Home) were anxious and "It's a glorious day!" and see what

Don't ever wonder when you'll "finish ---- (Ben Bolt) and myself left music," if you love it you never will, if

A pianist who doesn't read, who knows Braes of Bonnie Doone) the next morn-little of the poets, the historians, who neglects the other arts, will never be any-

thing but a note-player. Forget the audience when you attend a A LESSON IN OBSERVATION FOR concert, you can see people every day,

the artist comes but once. Learn from the bad as well as from the good and do not criticize.

Play twenty-four measures so that it get, that nothing comes of itself. Not says something and people will take notice of you; play ten pages like a machine and watch the result. Even the untutored, who only know what they like, can hear and tell the difference.

How quickly we can tell the charlatan; in music you can not cheat, nothing is

Seize your opportunities, they are in your village as well as mine; play for Sunday-school, play sometimes for dances -the best dance music you can get-play for a singer who has no accompanist play for your family circle, Be a useful little citizen now.

Joy is one of the best things you can put into your work; use lots of it and

THOUGHTS AT NEW YEARS.

New YEAR is a very good time to sit time rolled on. The youth having nothing down a moment to think, and it's a very bad time for resolutions, because they hunt up the teacher; in vain, he had to re- should be made fresh every morning; turn to the fish. Several hours passed and resolutions live by days, thoughts live

Our thoughts usually form themselves into questions right away. One is this: 'If we really had to dig at our music as most geniuses have to, would we be more

You see, we are so beautifully provided for; our piano is new, our practice room so comfortable and warm, our practice time so willy-nilly and Mother so willing to cuddle us if we "don't feel like taking a lesson to-day;" our teacher defers

Then again, would we do better if we had an automobile ride every day, a trip, This made the youth angry and he be- a concert ticket, or a new dress, would

the secret of observation. But his teacher nearly all the others, with the exception was still unsatisfied, and for three whole of Mendelssohn, had poor clothes, gardays he was kept at work on the fish. At rets to practice in and rickety old spinets to play upon. They seldom heard good music, and they got hard knocks and disappointments and no ma inée tickets

And so you see it is in ourselves to be sked of his relative. Judge Rowan, of the picturesque old homekennedy and of his relative. Judge Rowan, of the were going to raise, —— detail.

What a shortening of the way it would really ruly arisis with nothing much to

"He Star Spangled Banner" What a shortening of the way it would really ruly arisis with nothing much to

"He Star Spangled Banner" What a shortening of the way it would really ruly arisis with nothing much to

Mr. Pad rework obtains a thrilling ef - new pedal and the left hand, after having aying the e interpolated two struck its bass-note, can come to the res-

The last part third section (C) is a large to the first measure of ale on val-after the phrase has flashed with a the shding of the state t miles of execution can be first that the befine the befine the contract of the before the contract of the c and a augmented the beautiful and a second and and a secon One wheels I had he

the common note of the the commonser's life-time here agree, reverting the party of the party of the party of the freedman's saying, more true in art to the first pasts than anywhere; "the letter kills, the spirit continuation of the party of the letter kills the spirit r. is refre hing FORMING AN INCENTIVE IN in f alber second. The great majority of economics the tary pipils are expected to show interest in their work, when they are kept in also there is a reason of the constance of what they are trying Chite innovance of what they are trying the accompled. They are working with the property of the first innovance and word me without inconvers and word me without inconvers and word me without inconvers a druggery. Thus, notice lessons are considered as druggery, and consecutive trying.

First hill beggs a store. Parent and

D. It amy phrise that as a reward for his efforts hundred, E. a bridging form of flavy stories are reads for his own use.

It is a bridging form of flavy stories are reads for his own use. mes granulls tive is formed, by being read example the is formed, by being read examples if what some day he can read for himin delti in faint. It is just as natural for a child to love on startle hy min i as to love fairy stories. In very

THIRD PART AND CONCLUSION.

te her with at littly no in entire, no a preciation of what reel muse is, and in many cases in desire to know. Never where the interchange must be a considered as the interchange must be a considered as the interchange of the conditions of the condition of the conditions of the condition of the i dal rille rearcands display of interest,

(Continued from page 26) skill in passages when the harmony repart fluxt two measures (7), totally quires a change of pedal, while at the
connected in shortally with what presame time the melody should suffer no and what f llow, appear like a and-interruption, the right hand must get hold cue of continuity of line.



THE MIDDLE SECTION ANALYSIS AND PERFORMANCE.

If a major close or which the control of the contr

THE BEGINNER.

the mitted in the Ferry shall been a story. Parents and elders recognize this love, and nourish it fr a sus- by trying to fill the child's incessant dethe first time must. Thus, when the child approaches 3 and 4 f sec-the age for learning his levers, he knows

It is just as natural for a child to love a certic ann unce- few American homes, however, do parents placing or riging to the child a small person of each day When the time make the coment as its forms to be growing or some income the child is banded over to the most call the come very ved as a suggestion of the been with all lift by no in entire, no ning has a the writer daes but page, and make these conditions so many mu-cut it is the single bass-note that under these conditions so many mu-cut it is the single bass-note that under these conditions so many mu-cut it is the single bass-note that under these conditions so many mu-

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Wurs Mme, Melha reappeared in London It the Boyal Albert Hall, after a year and a last spent in her native Australia, also was able the recipient of a unique memeric of the occasion. She was presented with a "reddy kangaroo" six feet in height.

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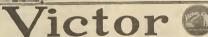
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ARM TOUCH VERSUS FINGER TOUCH.

BY KATHARINE BURROWES,

PERHAPS the most interesting technical point for discussion now before musicians ies in the question: Does arm touch or finger touch produce the best results in piano playing? At several recent conventions papers have been read upon it, and round table discussions devoted to it and exponents of the different methods have played at the concerts so that every one could form an intelligent opinion on

It seemed to me, a listener, that two widely differing styles of performance were produced, and that it will always be largely a matter of taste which is preferred. To put it in a nutshell, the arm touch players were the stronger, more forceful, and more brilliant. The finger touch players displayed greater delicacy, greater purity of tone, and greater va riety of shading. It seemed to me that the arm touch players lacked these qualities in a marked degree, while the finger touch players were not by any means devoid of strength and brilliancy.

The question, however, does not altogether hinge on a preference for certain styles of playing. It is important to the teachers; not so much on account of the great artists who will work out their own salvation in their own way, but for the average students, who learn with more or less effort; who adopt and hold to the method of their teacher, and whose playing depends largely upon that. Therefore the question: Will the average pupil do better work through using arm touch or finger touch, is in order.

What qualities will render the average piano pupil a pleasing and interesting player? Great strength and brilliancy Or purity of tone, delicacy, and the ability to produce variety in shading?

I am inclined to give my vote in favor of the finger touch, partly because it seems to me that the range of music within the reach of the average player can be better rendered and expressed by finger touch than arm touch. For instance, I do not think Mozart or Haydn, or the earlier works of Beethoven could be played in their true spirit by an arm touch player. The works of Chopin and Schubert within the reach of an average player would also be more truthfully rendered by the finger touch player, and the same applies to the easier works of Grieg and most of the modern school.

There is no question that the arm touch produces strong and thrilling effects, and for the rendition of much mod-ern music it is doubtless the right solution; but it seems to me there will always be a place for the pure singing tone which can certainly be secured by the pressure of the finger tip upon the key, and which have not yet heard produced by the arm touch players. To be sure this singing tone is less and less indicated by the modern composers in their music, but Scarlatti, Bach, and the other classical masters still need it, and as long as they keep their place in our hearts and on our programs, the tone produced by the finger touch will be required to interpret them.

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FAMOUS COMPOSERS AND DE-SCRIPTIVE MUSIC.

BY GEORGINA E. MANNING.

THOUGH program music is a comparaively new idea it is really a development f descriptive music, which is very much older. Indeed, if we seek for the beginning of descriptive music, we must doubt less return to the paleolithic age wher an first emerged from the great un nown. The imitative faculty is strongly embedded in the human being, and there is little to wonder at if man found his first musical expression imitating the roar of thunder, floods, and wild beasts, or the call of the lesser animals and the singing of birds. Miss Georgina Manning, in a recent prize essay in the Journal of the Incorporated Society of Musicians, gave the following list of great composers who have given us descriptive music It is a far cry from the swart,

Starting with Purcell (1658-1695) we ave an example of Chiming Bells in his Velcome Song and of Chattering Teeth and Shivering in his King Arthur,

An imitation of hail occurs in the Hailstone Chorus by Handel (1685-1759). Bach (1685-1750) has a Crowing Cock

Haydn (1732-1809) has given us Purlng Brooks, Foaming Billows, Roaring ions and Great Leviathens, etc., in The reation and The Seasons.

In the symphonies of Beethoven (1770-1827) there are Thunder and Lightning. Bird Notes, and in one of his

Saint-Saens has Rattling Bones, a Crowing Cock in his Danse Macabre.

Schubert (1797-1828) in his songs has musically depicted numerous phases of physical nature. He has the Bell, for instance, in the Young Nun, and the Winds and Whistling Trees in the Erl King, besides a Raven, a Quail, a Cuckoo, a Nightingale, and even a Hurdy-Gurdy in rarious other songs.

Mendelssohn (1809-1847) imitates Galloping Horses, a Spinning Wheel, and Moving Gondolas in his Lieder ohne Worle, and the Braying of an Ass in his Midsummer Night's Dream music.

This list of examples, though not a complete one, is nevertheless fairly repre-

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It isn't fair to waste time by watching the clock or by fooling-better get right down to it and play the game as hard as you can and get through with it than to cheat; for your mother and teacher always know when you have done it; among business men they say of such a person, "He is not on the square." So

be fair and square every time.

It isn't fair to be late to your music lesson: the late ones are the drones and idlers we see on park benches. They have never been on time anywhere-so hurry-better be five minutes ahead than to grow into a lolling idler.

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Massener heard his music mentally, he needed no piano to assist him. It is said that he kept no piano in his country house nor in his Paris apart-ment. Once when the librettist of one of his operas called to have the finished piece played we are told that Massenet was sorely tempted "to try it over" on the village organ.

He usually memorized the text he was setting to music, and this enabled him to have it with him whenever and wherever he chose to work upon it.

As he traveled about a great deal in order to see the mountings of his operas, he always carried his score with him, and, like Verdi, he seldom appeared without the inevitable and inseparable valise.

When "reading" a new opera to the company who was to give it, Massenet sang it through to his own accompaniment with great gusto, but not much voice. Though it was possible for him to work at any time and in any place, he liked best to be in an atmosphere suited to his work.

When composing Thais he kept upon his writing table a little image of Thais presented to him by the sculptor Gerome. The greater part of Monon was written in a chamber at The Hague (capital of Holland). That he might have a perfect environment for the creation of Werther his publisher fitted and furnished a room for him at Versailles in the fashion of the eighteenth

When writing the scenc in the autumn wood with which Thérèse begins, Massenet went day after day to the outskirts of Brussels to the woods, and here on the cold October days he elaborated the scene.

Massenet had his whims and fancies,

but when most exacting he never forgot to show his gratitude to those concerned in the production of his work. He always remained the kind and courteous gentleman, with encouragement and a well-turned compliment for all.—J. S. Warson.

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